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No Indian Notes and Queries:

A MONTHLY PERIODICAL,

VOTED TO THE SYSTEMATIC COLLECTION OF AUTHENTIC NOTES AND RAPS OF INFORMATION REGARDING THE COUNTRY AND THE PEOPLE.

EDITED BY

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POPULAR RELIGION.

1. **Mirzapur—Bhuiyas—Worship of Nadu Bir and Tulasi Bir.** — Once upon a time there lived in Magadha or Vihára a Bhuiyá woman of exquisite loveliness. She had a son named Nádu, who surpassed his mother in beauty. He was accustomed to roam in the forest and hunt any animal that fell in his way. One day he went out a-hunting equipped with a bow and arrows. When he got into the forest he happened to see a deer, which he pursued. He chased it till nightfall with no success. As he had gone far into the forest he lost his way and was quite at a loss to know what to do and where to go. Thirsty and tired, he wandered about till he reached fortunately the *kuti* or hermitage of an inspired ascetic, Koela Rishi by name. Seeing the ascetic he bowed down to the earth before him and begged for water, of which he stood badly in want. Koela Rishi took pity on him, and calling his wife and daughter, told them to give him what he wanted. The daughter, in obedience to her father's bidding, brought out a gourd full of water, and her mother gave him fruits and roots, the only food of the ascetic. The Bhuiyá fed on the fruits and roots, and quenched his thirst with water. He passed the night there. But since he saw the daughter of the ascetic he was so much enamoured of her beauty that he became beside himself. In the morning he got up and went to take leave of the ascetic to go home. The ascetic saw through his mental eyes that the Bhuiyá was enamoured of his daughter's beauty, and also that his daughter was in love with him. He consulted his wife on the subject, and with her permission he married his daughter to the Bhuiyá. Nádu with his sweetheart returned to his mother, who was named Kamalá. Kamalá was exceedingly glad to see the wife of his son so beautiful and good. Nádu loved his wife so much that he could never bear to leave her. For a long time they lived together, but the union was unhappily not blessed with a child. Discouraged and disheartened, Nádu ran away from home without giving any notice to his wife or mother. After many days' journey he reached Kamaru Kamachchá. One day as he was taking a walk in the streets of the city, the eyes of the daughter of the King of that city fell on him. She invited Nádu to dinner and made love to him. Her name was Nainá Jogini. After some time she began to dread that some other King's daughter would appropriate her lover. To avoid this she turned Nádu

during the day into an ox through her magical powers, and at night changed him into a man and lived with him. In this way some days were passed. After some time Nádu remembered his wife and home, and begged Nainá (for that was the name of the Princess) to allow him to visit his native land. Nainá at first refused permission, but at last finding that Nádu could not live long unless he was given leave, she granted him leave for a fortnight, and caused him through her magical powers to reach home within a couple of hours. He met his wife, stayed with her, and she became in child. Nádu, true to his promise, left home and reached Kamaru Kamachchá on the fixed day. But when he left home he wrote his address on the gate of the door. He also told his wife that the child, when born, would search him out. In nine months Kausalya was delivered of a child most beautiful, and he was named Tulasi Bír. Tulasi Bír was so powerful, even on the day of his birth, that when he saw the light he at once proceeded to the fields and brought to the house a very heavy log that was lying there to be burnt in the *saur*, or room in which his mother was secluded. At the age of 5 he made a *gulli* of lead, 25 maunds in weight, and a *danda*, 52 maunds in weight, of iron. With these he used to play tipcat. When he attained his 7th year he read the writing on the gate, and having come to know that his father was a prisoner in Kamaru Kamachchá, in the hands of Nainá Jogini, he flew into a passion and started immediately for Kamaru Kamachchá. Reaching there, he commenced fighting with the forces of Nainá Jogini. He set fire to the fort, and it was in a moment turned into a heap of ashes. The whole army was killed, driven back, or burnt by Tulasi Bír. Nainá used all her magical powers to defeat Tulasi, but in vain. Tulasi rescued his father and brought him home.

Another bold adventure of Tulasi and Nádu is thus described :—

In the City of Marang there lived two brothers, Gangá Rám and Gajádhar. They had a sister, Bárij Somati by name, who was very beautiful, and for whose love many men from distant quarters fought with her brothers, were defeated, and returned home heart-broken. When Tulasi was informed of it he fell in love with her without seeing her. He started for Marang, taking leave of his mother and father. He first sent word to Gangá Rám and Gajádhar to give their sister to him in marriage. But they paid no attention to the message. Tulasi then fought a duel with the two brothers, defeated them, and took their sister by force, and brought her home, and married her. Lahang Bír was born of Bárij Somati. He was a very powerful man. Bhuiyás still speak of his boldness and bravery in very high terms, and worship him with prayers and sacrifices after every two years outside the village or in the family kitchen. They worship him in this way.

They dig a hole in the ground 5 or 6 cubits deep and 1 or 2 cubits long. They burn fire in it and walk on it bare foot. They say that the man who is possessed of the Bír does not feel any sensation of burning by walking on fire. They also scatter thorny branches of *bér* and *kankor* on the ground, and roll therein. They say that the thorns become blunt when a man possessed of Lahang Bír rolls on them. Those who are possessed of the Bír pronounce blessings on the Bhuiyás, and they believe that these blessings turn out true. Bhuiyás offer him sacrifices of goats, fowls and hogs. This account of a very popular race of heroes, who are worshipped among the Bhuiyás of South Mirzapur, was collected by Pandit Ram Gharíb Chaubé at a meeting of Bhuiyás collected for ethnological enquiry at Dudhi.—*W. Crooke.*

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2. **Mirzapur — Worship of Birnath.**—In parts of the Agori pargana, which is the only part of the district in which I have seen this worship, you will meet on the side of the roads here and there a little platform (*chaura*) with one, three or five rude wooden images, about 3 feet high, with a sort of representation of a human face and head at the top. The posts are quite black with oil or *ghí*, which is continually poured upon them. This is the shrine of Bírnáth, the Ahír god of cattle. He was an Ahír who, according to some, was killed by a tiger, and he has now become a god, and is worshipped by Ahírs who own cattle. People make occasional vows to him in time of sickness or distress, but his special function is to keep the cattle safe from beasts of prey. He has no fixed feast-day, but is occasionally presented with offerings of rice, milk and cakes. The worshipper first bathes, then plasters the mud platform of the god on which he lays the offering, and says :—" Bírnáth, keep our cattle safe and you will get more." This worship is always done in the morning, and more particularly when the cattle are sent into the jungle in the hot weather, or when cattle-disease is prevalent. The curious point about the worship is that it is evidently a relic of the aboriginal faith which has been appropriated by the Ahírs who are of fairly pure Aryan descent. Thus Mr. S. Hislop writes :—" In the south of Bhandára District the traveller frequently meets with squared pieces of wood, each with a rude figure carved in front, set up somewhat close to each other. These represent Bangarám, Bungará Bái or Deví, who is said to have one sister and five brothers—the sister being styled Danteswarí, a name of Kálí, and four out of the five brothers

being known as Gantárám, Champárám, Náiká-rám and Potlinga. These are all deemed to possess the power of sending disease and death upon men, and under these or different names seem to be generally feared in the region east of Nágpur City. I find the name of Bungará to occur among the Kols of Chaibása, where he is regarded as the god of fever, and is associated with Gohem, Chondu, Negra and Dechali, who are considered, respectively, the gods of cholera, the itch, indigestion and death. Bhim Sen again is generally adored under the form of one or two pieces of wood standing from three to four feet in length above the ground, like those set up in connection with Bungárám's worship."—*Papers relating to the Aboriginal Tribes of the Central Provinces*, pp. 15, 16.

It would be very interesting to collect further details about this form of worship, which is apparently more widespread than is generally supposed.—*W. Crooke.*

3. **Worship of Panchon Pir.**—(Para. 78, Vol. II). There is a large portion of a translation of the *Mirat-i-masudi*, by Abdur Rahman Chishti, printed in the 2nd Vol. of *Elliot's History of India*, pp. 513—549. The author states that he compiled his work from an old book called *Tawarikh-i-Mahmudi*, by Mulla Muhammad Ghaznavi; but as Abdur Rahman's work bears no date, and as he wrote in the time of Jahángir, and also as no one, as far as I know, has seen or heard of such a book as the *Tawarikh-i-Mahmudi*, I have strong doubts of the authenticity of his history. But be this, however, as it may, there is no doubt that the lower classes in the Eastern Districts of the North-Western Provinces revere the memory of *Salár Sáhu* or *Ghází Miyán*, and to this day worship him as a demi-god.

I have had several Chamárs in my service, who declared themselves to be *Panch Pirias.* They did not eat pig, but they ate the flesh of goats killed by a Musalmán, and there is a caste of Bráhmans in the Panjab, in the village of Goliana, tahsil Gujar Khan, zila Rawalpindi, who style themselves *Murids* of Abdul Kádir Gilání (Pirán-da-Pir), and who only eat the flesh of goats or sheep killed in the orthodox manner by Muhammadans.—*J. G. Delmerick.*

4. **Dog Worship — Muhammadans.**—(Vol. I, paras. 504—723). The few recorded examples of the veneration of dogs by Muhammadans in India are illustrated by the parallel cases in Palestine, noted in the following extracts :—

"Above Megiddo, on the west or the barren ridges of Gilboa, where Saul fell in battle, and between this and the camel range is the V-shaped corn plain of Esdraelon. In the north-east corner of this plain is the volcanic cone of Nebi Dhahy, and beyond this, on the north, the mole hill form of Tabor. Nebi Dhahy is named from a little white Saint-house on its summit, sacred to a Moslem hero, whose bones are said to have been carried hither from the Kishon by his dog. Probably he is to be connected with Dhahya-el-Kelbi (Dhahya of the Dog), who was converted before the Battle of the Ditch, according to Moslem chronicles. It is curious that sacred dogs occur more than once in Palestine Folktales, for the dog is an unclean beast to the Moslem ; while, on the other hand, to the Persians it was amongst the most sacred of animals. The Tyrian Hercules was accompanied by a dog, and a sculpture, which perhaps represents this group, is still to be seen on the rocks not far from Tyre." *

* *Palestine:* By Major C. R Conder, *R. E.*, page 85, 2nd Edition. London : George Philip and Son, 1891.

"The scenery round Banias is also of remarkable beauty. It is well known to tourists who generally visit it at its best. Here by the mound of Dan is the fine clump of oaks, a familiar resting-place, near which is the tomb of Sheikh Merzúk, who is said to have been a dog." †

† *Ibid*, page 128.

"At Beirut, also, the Dog River rises in magnificent stalagmitic caves in the bowels of the Lebanon." ‡

‡ *Ibid*, page 193. The Arabic name of the river is given in the index as *Nahr-el-Kelb.*

5. **Dog Worship — Hindus.**—"The dog is connected with Siva (see p. 266, Vol. II) in his character of a Kirata or mountaineer (p. 64), or rather perhaps with Rudra, who also presides over horses. Hence in the Satarudriya hymn of the Yajur-veda (see p. 76), we have the expressions 'Reverence to dogs and to the lords of dogs: 'Reverence to horses and to the lords of horses.' Hence, too, the name Krita-jna, 'the grateful one,' is applied equally to Siva and to dogs. In Western India it is customary to feed dogs as a sacred duty on each day in each month. In the Bali-harana (sometimes called Káka-bali) ceremony, performed every day by religious Hindus before dinner, a prayer is said to Yama's two watch-dogs (see p. 289), and offerings of food are placed on the ground for all dogs, crows, &c. Again, crows are fed at the end of the Sraddha ceremonies during the Pitri-paksha (see p. 311). On the other hand, in some passages of the Epic poems, dogs are described as unclean animals, and crows are held to be birds of ill-omen. So also 'Sva-páca, 'dog-cooker,' and Tirtha-káka, 'a crow at a place of pilgrimage,' are terms of reproach."—*Monier Williams' "Religious Thought and Life in India,"* p. 328. *London*, 1883.—*V. A. Smith.*

6. Ghaus Azam—The Saint—Miracles.—A lady who had no children, once implored the Saint to pray the Almighty to grant her offspring. He prayed but with no result, till the seventh prayer, when a voice from heaven announced that she would have seven sons at one birth. The Saint gave her some dust from under his feet, and ordered her to bind it round her arm in an armlet. She did so, and in due time had seven sons at one birth. One day, doubting the efficacy of the armlet, she threw away the dust, and her sons immediately turned into piles of earth. In her grief she again visited the Saint, who reprimanded her and told her to go home, and she would find her sons alive, and so it was.

One of Ghaus Azam's disciples once came across a venemous snake in the grass and killed it. Immediately a tempest arose, which carried him to the court of snake-king, who charged him with killing his son, and delivered him to the Qázi for instant death. He prayed in his extremity to the Saint, and immediately a heavenly being mounted on horse-back, with a naked sword in his hand, appeared before the snake-king, and so terrified him that he released the disciple, dressed him in royal robes, and sent him home under a suitable escort. "Even the Jinn tremble at the name of Ghaus Azam," said the snake-king, when he released the disciple.—*Mehndi Hassan.*

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7. A Sweeper's Legend—Being an account of the orign of the seven sub-classes of sweepers, as related by Gopal Das, "Father" of the Lalbegi Mazhabis of the Benares Division.—Nakul was the youngest of the Pándavas. After the overthrow of the Kauravas the five brothers invited all the rulers of the universe to a banquet (*jag*) at which even Krishna was to attend. Before their arrival a pet calf fell dead within the sacred quadrangle (*chauká*). The brothers communed among themselves, saying:—"Of a surety the princes will refuse to eat with us and we shall be dishonoured. Let us, therefore, privily remove the carrion." Nevertheless they disputed who should defile himself by touching it. At last Arjun entreated Nakul, saying:—"Good child (*bál nek*), do thou remove this carcass." Nakul, with a child's trustfulness, complied; but Arjun straightway withdrew from him in horror, swearing by the Vedas and the Shastras that they should never taste a morsel in common. Finding argument and entreaty alike useless, Nakul, now surnamed Bálník withdrew, in anger, with his carcass to the desert.

The treason was futile. When the princes assembled, they taunted the Pándavas, saying:—"Would ye be our hosts? Ye are stained with the blood of 101 brothers. Wash your sin in the snows of the Himalayas. Then haply will we sit at your board!" The princes departed in disdain, and the four Pándavas intrusting their kingdom to Rájá Paríchhat, forthwith journeyed upon a pilgrimage to the Himalayas, where all were frozen to death in the snow rifts. Meanwhile Bálník, flinging down the carcass in the desert, prayed to Heaven, saying—"How shall I feed me until I am strong?" Straightway the carcass started into life, and yielded milk in abundance, until he entered the state of manhood, when it as suddenly expired. Bálník burst into tears. A voice cried from Heaven, saying:—"Of the sinews do thou tie winnows (*súp*) and of the cauls do thou plait sieves (*chalni*)." Bálník obeyed. By his handicraft he gained the surname of Súpaj.

Now Súpaj cherished rancour against his fellow Bráhmans by reason of their treachery towards him. He departed, therefore, to a distant settlement, where he was unknown. Many a sieve and winnow would the simple and trustful Bráhmans purchase; and with his own hands Súpaj would toss the barley as he instructed them in the device. For his cleverness they spoke of him as Bálnet. One day Bálnet lifted up his voice in the market, saying:—"Know ye what ye have eaten? Your grain was sifted through a cow's entrails by hands polluted by the touch of carrion." Then the Bráhmans pursued him with stones and bludgeons into the wilderness. There Bálnet became a devotee under the title of Bairági. He settled in the forests by a ravine still well known as Báirági Nálá, between the cities of Pryág and Gopíganj. Here he consorted with the woman Satí, who had been abandoned in her childhood and was as savage as the thickets. By her he begat two children, Jíwan and Kalwá. Brooding over his injuries, Bálnet Bairági became a strangler (thag). Every Bráhman traveller he throttled and suspended his caste-thread (*janeú*) on a holy fig tree (*pípal*), while his belongings he lavished on his beloved Satí. The villagers now spoke of him only as Chandál, and shuddered to mention a name so terrible in the morning.

One day Nának Sháh was passing on a pilgrimage. Though he was by caste a Khatrí, his holiness inspired Chandál with a longing to strangle him.

"Wherefore wouldst thou slay me?" asked the saint to whom this longing was revealed.

Chandál was abashed at his prescience. "To feed my wife and children with thy belongings," he stammered, in search of some excuse.

"Hast thou ever inquired whether they are grateful to thee for damning thyself to Hell for their sake?"

Chandál was silent. He entered the hovel where Satí was seated with the children, and announced:—"No food do I bring ye: for I fear me that my soul will be damned."—*R. Greeven.*

(*To be concluded.*)

ANTHROPOLOGY.

8. **Kumaun Sorcery.**—The *Jagariyá* is very often carried away by his highly nervous excitement. He throws burning charcoal and hot ashes over his body. He brands his body with red-hot irons. I am told that he sometimes licks red-hot iron with his tongue. If he wants red-hot irons, people are bound to give them to him. These brandings do not result in any serious consequences.

Some six months ago a *Jagariyá* uttered something like "*khadga lá, khadga lá*=" bring a sword, bring a sword. A kukri (Kumaoni dagger) was given to him, and he at once killed the man who produced the kukri with the weapon. The case was then committed to the Sessions, and I do not know what sentence was pronounced on him.

One of my cousins suffered from hysteria and convulsions. The Civil Surgeon prescribed a hot bath, belladona ointment, plasters, &c. The convulsions increased, and, notwithstanding my remonstrances, the *Jagariyá* was sent for. One of his assistants began beating a bell-metal plate with two thin canes, and another began beating a tambourine, and saying :—" Bábá Bholanáth, you are a very good man; you are all-powerful. Wherever you are at present, come here. Whether in the bázár, in the báwali (water reservoirs), in a prostitute's house (Bholanáth was a profligate in his youth), in temples or anywhere, we invoke you. This is not worthy of you, Bábá, to see one suffering and refuse to help," and a great deal of similar puerile nonsense. The *Jagariyá* then reeled backwards and forwards, and uttered broken words. The hysteric girl also began to reel. The people then began to complain that the girl (her age was 15 years) had not taken any food for the last seven days. The *Jagariyá* ordered 1 lb. milk and ½ lb. sweetmeat to be procured. He then ordered the girl to eat and drink it. The girl obeyed and ate the whole in the presence of the bewildered spectators. Then he ordered her to bathe, and she at once obeyed. With all his efforts the hospital assistant had not succeeded in making her drink an ounce of milk.

The girl's throat was so affected by this disease that she could not be made to swallow even a drop of fluid medicine. All physicians and doctors pronounced the case to be hopeless, and all preparations for her funeral were ready. But our Jagariyá never despaired, and said :—" Stop my worship, call me a low-born creature if anything happened to the girl." For the next twenty days the Jagariyá made her to eat as much hard, undigestible food as would make an adult sick, and there was no evil consequences. For the next twenty days the Jagariyá's services were discontinued, and the girl could not swallow anything, and preparations were made for her death. Vows were made to perform *jágar*, but to no purpose apparently. All this happened in April, 1892, in my presence, and the girl is still living. She cannot take solid food even now, but she can take milk, &c.

Let us suppose that an invalid is cured, or the childless mother has been blessed with a living child; they summon the *Jagariyá* and all his assistants on a fixed day, and make all necessary preparations for *jágar*. Then it will be determined how long the *jágar* will continue. According to one's pecuniary circumstances, from three to twenty-two days are necessary. On the first day a place is plastered with cow-dung, the drum is beaten, and a wick is lighted. This wick is called "the eternal flame," and must remain burning without any interruption, day and night, for the period determined for *jágar*. This lamp is very carefully sheltered, and woe unto him whose uninterrupted flame is extinguished by any accident. He will be a victim of divine wrath. An *akhand dhuni* (uninterrupted fire) is also kindled, and must be continually fed day and night. All *jágar* work is performed during the night, nothing is done during the day. The next evening the drum and bell-metal plate are beaten, water is sprinkled on the *Jagariyá's* head with *mantras* or spells, and songs sung in praise of that particular god. Some families have Ganganáth, others have Bholanáth, or Goriyá, &c., and this is called their *Kúldevatá* or family deity. These songs are in Pahári, and very little Sanscrit (I may say none at all) is used throughout the whole. This will at once show that there is no trace of Aryan worship in *jágar*. It is purely non-Aryan. There are some persons (they are very sensitive, nervous persons) on whom the particular deity descends, so to speak; some are affected by Ganganáth, others by Shám, others by Bholanáth. While the operation of beating plates and drums, and songs in praise of particular deities, are going on, the Jagariyá, and with him any affected person present, will begin to dance, sing, and his whole body is in a state of vibration. Songs are then sung in praise of that deity: regular worship is also performed. This latter consists in burning incense, waving candles called *árti*, and offerings. The spirits descend on many sensitive people, and people know by manifestations who the spirit is. This is continued on all nights. On the last night all Khas Báhman deities are worshipped. All exorcisors and sensitive persons invoke their respective gods who affect them temporarily. These deities are:—Bholanáth, Ganganáth, Shám, Lánkurá, Anyári, Ujyáli, Gardevi, Bálo, Barmi, Dúdádhári, Goriyá, Nársing, Gor Bhairon, Airi, Chammu, Harrú and others.

When a person is affected by Lánkurá, he stands up and begins to ask alms. It is unnecessary to describe these deities in detail.

Last of all the *Jagariyá* takes a piece of net and gives it to the various deities (the persons affected by the deities and on whom the spirit of deity is supposed to be present), and says:—"*Kát ho Pándaban ko jál*" = cut out the net strings of the Pándavas." (The Pándavas are the heroes of the Mahabhárata, the five brothers, Bhim, Yudhisthira, Arjuna, &c.) They cut a small portion of that net with a knife. The members of that household are then called by name, one by one, to cut out the net strings of the Pándavas. Before cutting they must pay some money to the *Jagariyá*. Then the bye-standers who volunteer to pay pice are called by name and cut the net. Birds are caught in a net, and if the net-strings be cut the birds become free, and this is emblematic of bird snaring. The *Jagariyá* also pronounces blessings on those who cut the nets, and thus fills his pockets, and says:—"May they never be ensnared and caught in difficulties." The *Jagariyá*, and his train of assistants, is now well fed, goats sacrificed, the deities worshipped with *árti*, and a little money given to the *Jagariyá*.

The persons susceptible to the spirits must always remain pure and clean. If they touch a woman in a state of ceremonial defilement, even unknowingly, they at once suffer cholic pains, ringworm begins to appear, and ultimately leprosy may overtake him, so I am told. I know a half-educated Kumaoni Bráhman, who always keeps bottles of cow urine for purification. Cow urine bottles are indispensable to him, and the spirit of a deity descends on him.

The *Jagariyá* and the abovementioned deities are a very important factor in the Kumaon population. The deities or spirits are so many magistrates. The *Jagariyá* is a pleader, doctor, policeman and priest, combined in one.

It has been often remarked that there are no serious crimes in Kumaon. There is no police even now in Kumaon. An experiment is just being made to locate a police in Naini-Tal and Garhwál, where servants from the plains are introducing the art of stealing. It is simply owing to these magistrates and pleaders that Kumaon is so free from crime. Give your valuable luggage to a Kumaoni coolie (who is either a Khasiyá or Khas Báhman) at Kátgodam, do not bother yourself with his name or address, tell him at which dâk bungalow you want to put up, and your are sure to have your luggage at the proper place, though a little late.

Ghát.—If a Kumaoni unlawfully deprives any Kumaoni of his lawful rights or property, he will not report his case to a Government Magistrate as a rule; because, he says (1) justice by Government is expensive; (2) Government wants witnesses, and a criminal will never take witnesses with him when he goes to commit a crime. His course will be to take a little rice to the temple of Goriya or Gwállá, there to prostrate himself and weep before Gwállá's image, imploring that justice should be meted out to him. This is called Ghát, and the Kumaoni has a firm conviction that Gwállá kills the offender within six months. No sooner does he do this than the offender seeks to compound his case by making necessary amends. If, within six months (or after that time), there is any serious illness in the family of the offender, he will send for the *Jagariyá* or *Gantúwá*, who will, as before described, call on him this particular deity or spirit, and will make a diagnosis of the illness. It must either be a (1) *karam rog*=illness due to physical causes; or (2) Goriyá must be incited against him by some injured party; or (3) he must have broken a promise of worship to any other spirit. In case (2) he will lose no time to pay full compensation to the injured party, and ask his forgiveness. The latter will go to the temple again to withdraw his complaint. This is a most effective and popular method of getting grievances redressed.

If the injured party is unwilling to accept the tender of amends, the offender will be directed by the *Jagariyá* to offer *astabali* (eight sacrifices). This consists of sacrificing eight black goats, one cock, one cocoanut, &c., and is calculated to turn the current of Gwállá's wrath against the complainant himself.—*Pandit Jadanandan Joshi.*

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9. **South Mirzapur — Aborigines — Death Ceremonies.**—On the tenth day after death the Ghasiyas have the *daswán* or tenth-day ceremony. They feed the brotherhood, and at the door of the cook-house spread flour or ashes a cubit square on the ground. They light a lamp there and cover the square and the light with a basket. Then the son of the deceased goes a little distance in the direction in which the corpse had been carried out and calls out his name loudly two or three times. He invites him to come and sit on the shrine (*asthán*) prepared for him and accept the worship which his relatives are ready to perform. If the dead man died in any ordinary way and not by the attack of some bhút, his spirit often calls from the burning ground and says "I am coming." After calling his father's spirit two or three times the son returns home. After this the flour or ashes is examined, and if the deceased did not die by the attack of a bhút the mark of his spirit is found in the square in the shape of the footmark of a rat or weasel. Then when this is observed the son of the deceased takes a white fowl and sacrifices it with a knife near the cooking-house and calls to his father's spirit "Come and accept the worship which is ready for you." Some strangle the fowl with their hands. Before he kills the fowl he sprinkles a little grain before it and says:—"If you are the actual spirit of my father you will eat the grain." Then he goes on:—"Accept the offering,

sit in the corner, and protect your offspring" (*bál gopál*). If the fowl eats the grain there is great rejoicing, as it implies that the spirit has taken up his residence there. If the fowl does not eat, it is believed that some ojha or enemy has detained or shut up the father's spirit. If the soul does not answer from the burning ground, or there is no mark in the square of ashes, it is assumed that he has fallen into the hands of some bhút or pret who has shut him up in a pipe (*chonga*) of bamboo, or buried him in the earth. But even in this case the worship is not postponed, but is performed as above described.

The only deity worshipped in the house by the Bhuiyárs is the soul of the deceased which they call *múa múí* or the dead. This is done in the cooking-house which is built south of the dwelling house. Fowls, red, white and black, are the prescribed offerings. But black fowls are used only when those of the other colours cannot be procured. No cakes, &c., are offered. The Baigá does not attend this worship. The eldest son of the deceased cuts the fowl's neck with a knife. All the men and women of the family eat the meat. They have no idea that the marks of the spirits of the dead are seen in the house ashes. They think that if any one sits on the house threshold he becomes lame. They never hang up flowers on the house even at marriages; nor do they know any devices to avoid the evil eye. They have no superstition against the house fire going out. They will not give fire from it to any one while cooking is being done. They believe that if fire is given during cooking, the food will be diminished and bad luck come on the house. If the fire or lamp suddenly blaze up they consider it very unlucky, as it means that an Asura has taken a light from it. They fix up the ridge-pole of the house always on a Friday. After it is put up if a bird sit on it or a crackling noise is heard in the wood it is most unlucky. If this happens they take down the ridge-pole and will not use it again.

Amongst the Kharwárs the holiest part of the house is the south, where the spirits of the dead —the *deota pitr*—live. The threshold of the house is the Rája: no one sits on it or touches it. They never hang flowers at the door; at marriages they tie on the door of the house and of the wedding shed (*mánro*) a string of mango leaves fastened with the *baghai* fibre. After the wedding this is thrown into a running stream. When there is an epidemic of cholera or small-pox they hang an old shoe or an old broom before the door. They worship the spirits of the dead in Sáwan (August) near the fire-place. The house master offers up one or two black fowls, some cakes known as *newaj*, and he makes a burnt offering with butter and molasses. He says at the time:—" Whatever dead (*múa murdári*) or ghost (bhút) may be in my family, let him accept this offering, and keep the field and house free from trouble." They take care about throwing out the house ashes. They collect it in a winnowing fan (*súp*) and pile it carefully outside in a heap. If a woman lets any of it fall while taking it out she is severely reprimanded. They consider such a thing to happen most unlucky. They do not think that the house spirits leave their mark on the ashes. They have no superstition about the house fire going out. They will not give fire from the house fire until cooking is over. They do not draw any omens from the blazing or flickering of the fire: nor do they ever see any appearances in the fire.

Among the Pankas the souls of the dead are worshipped in the cooking-house to the south of the dwelling house. The offering is a goat, which is eaten by the family and not shared in by strangers. To sit on the threshold or touch it with the foot is very unlucky. The only ornament used is a garland of mango leaves on the marriage shed. They are very careful about the house ashes, and if any fall on the threshold or in the courtyard while it is being removed it is considered very unlucky. They have no feeling about the house fire going out. They will give fire from there to any one at any time.—*W. Crooke.*

10. **Children's Games.** — A correspondent of mine in England is engaged in classifying the Game-Rhymes of various countries, and as for purposes of comparision the widest possible diversity is desirable, she has asked me to assist her in collecting notices of Indian child-games which may afford analogies with those of Europe.

To use her own words:—" These games exist everywhere, for however much men and women differ in their occupations, children everywhere are prone to play, and some of the old German ones, identical with the most widespread ones of the present day, are traced as far back as records go. It is very fascinating to bring them together from different parts, and to note the lines of identity running through certain groups of them, and at the same time the great diversities of detail with which 'local colouring' seasons the variants.

" Some of our well-known European games are distinctly credited with an Indian origin, *e. g.*, there is one which turns up everywhere, in one form of which a mother has all her children, in another a shepherd has all his sheep, stolen while asleep. In the end, they find them in an oven transformed into loaves, and after the singing of some verses, they are transformed back to their proper forms. This idea of transformation is quite Indian. Besides this one or two friends have given me specimens of Indian games, though they did not pay enough attention to the matter to bear away a distinct recollection of them. One is called '*Bhago, bhago, rájní*' (run away

(queen!). The girl in the centre is supposed to be in her bath, and the others in a circle round her—the walls of her bath. She points to her ankle and says: '*Itna, itna páni*' (there is so much water). The walls, holding hands tightly, say run away, run away, queen! She can point to any part of her person, saying: 'The water is up to there,' and so delay her being pressed in, and she may break through the wall by darting through when she sees an opportunity at any point, but she must not dive under their arms; she must fairly break through. If she cannot succeed till the water is up to her mouth, she becomes 'dead queen.' If she breaks through, she runs away, and whoever catches her is queen in her stead."

This, as my correspondent observes, though so very like our English games, is not identical with any one of them. The subject is an interesting one, and I should be obliged if any correspondents, who may have had opportunities of noticing the child-games of India, would either favour me with their experiences direct, or with the permission of the Editor, through the columns of this Journal.—*W. F. Prideaux: Kashmir.*

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11. **Almonds used as Money.**—The other day in reading that quaint old book Ovington's *Voyage to Surat*, I noticed a statement that struck me. Ovington says:—"Lower than these, bitter almonds here pass for money, about sixty of which make a pice." Was this strange currency confined to Surat, or was it known elsewhere? And why did they pitch upon *bitter almonds* of all things in the world.—*H. J. Lloyd.*

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12. **Punjab Customs of Inheritance among Prostitutes.**—The following seems worth reprinting in connection with recent discussions in *Notes & Querries.*—*H. W. Fanshawe.*

PUNJAB RECORD, 1888.

CIVIL JUDGMENTS.

No. 166.

Mt. Ghasiti and another .. (*Defendants*) *Appellants*,
versus
Mt. Amir Jan and others .. (*Plaintiffs*) *Respondents.*

Case No. 783 of 1885.

(Plowden and Tremlott, JJ.)

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13. **Customs—Inheritance—Kanchans of Delhi—Brothers and Sisters—Muhammadan Law.**—In a suit the parties to which were Kanchans of Delhi, the dispute was as to the right of inheritance to a female Kanchan, who died leaving the property in dispute, and brothers and sisters of legitimate birth surviving her. It appeared that the female in question had left the family brothel, of which she was formerly a member, and became a member of another institution, of which, at the time of her death, she was the last survivor, so that there was no competition, as to inheritance, between her natural heirs and any surviving member of the brothel which she had joined.

Held—that there was no custom of inheritance applicable to the above case; that the Muhammadan law must therefore prevail, and that under that law the brothers were entitled each to $\frac{1}{4}$th and the sisters each to $\frac{1}{8}$th of the estate of the deceased.

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It will be convenient to state first the conclusions which I draw from the evidence, upon which I may observe that the District Judge has, as is usual with him, recorded a very clear and painstaking judgment. It appears that among the Kanchans, and other tribes of the prostitute class, the brothel is an institution. Persons associate together as members of the institution, and sometimes, but not always, these persons are members of one family by birth. There may be male as well as female members of the institution, but the income consists principally, if not solely, of the earnings of the female members. The institution is managed by a head. almost invariably a female, who administers the property of the institution. No partner has any definite share in the property of the institution. A person who leaves the institution is not allowed to take any share. She only takes her articles of clothing. This happens when a female member so far disgraces herself as to marry or enters another brothel. She leaves, and there is one member the less. Death of a member, whether the head or another, does not affect the institution. If the head dies, a successor is appointed in her place. The removal of a member by death only reduces the number of members. There is in fact no inheritance properly so called. The property of the institution remains for the survivors. The body of members is augmented by what is called adoption. A girl is brought in as the adopted daughter of a female member of the institution. The object clearly is merely to keep the institution going, or as some of the witnesses express it, "to keep the lamp burning." A girl who is thus adopted is regarded as having ceased to belong to her own family.

It is clear that the object of association is to carry on the business of prostitution by the female members, for all to live upon the profits. For this purpose also the members are recruited from outside, by the practice called adoption, which extends only to the introduction of females. The object is the true bond of union between the members for the time being.

I think it is clear that there is no such thing as inheritance, and that the so called custom of adoption gives no right in the nature of a right of inheritance. Partition of property, upon death of a member of the association, is practically

unknown. The institution survives for the benefit of the surviving members, notwithstanding the death of one of them, the personal interest of that member being extinguished by death.

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I concur with the lower Courts that the fact of adoption and the *factum* of the will are not proved. It is not, therefore, necessary to express an opinion as to the legal effect of either as a title; but I may say that the adoption and the will do not necessarily stand or fall together. Mussammat Bando Jan as a Muhammadan had power to bequeath her property subject to the rules of Muhammadan law as to bequests: and I am not prepared to say that property duly bequeathed would not vest in the legatee, merely because the intention of the testator was to further prostitution. Whether the so called adoption of a girl by a prostitute at the head of a brothel gives the girl any legal rights in the property of the institution, of which she becomes a member, is a point on which I purposely express no opinion.

The first two points for decision are accordingly found against the defendants, Mussammat Nanni Jan and Mussammat Ghasiti. As to the custom of inheritance, there is none applicable. It is clear that Mussammat Bando Jan left the family brothel of Ali Bakhsh, and no question arises as to succession to Mussammat Bando Jan as a member of that institution. She was the last survivor of the brothel, of which she became a member under Mussammat Dildara, and no question arises of succession to her as a member of that brothel.

We have left simply the case of a Muhammadan female who was a prostitute and had a fortune, the sources of which are not material, and who has died leaving the fortune, and brothers and sisters of legitimate birth surviving her.

If no custom of inheritance be proved, the Muhammadan law must prevail. No similar case has occurred before. The natural blood relationship between Mussammat Bando Jan and her brothers and sisters is not extinguished by the fact that during her life Mussammat Bando Jan left her own family brothel for another; and there is no competition here, as to inheritance, between her natural heirs and any surviving member of the brothel which she joined.

Accordingly, I think the District Judge rightly held that the brothers and sisters of the deceased are her heirs, and are entitled by Muhammadan law, the brothers each to ¼th and the sisters each to ⅛th of the estate of the deceased.

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14. Gorakhpur—Magahiya Doms.—Magahiya Doms have two principal deities. Of these the chief deity is Gandak, whose grave lies two days' journey to the east of Motihari in Bengal. According to their tradition, a very long time ago, Gandak was hanged for theft. In his last moments he promised to render assistance to the Magahiyas in time of trouble. He is worshipped by the whole clan, and invoked on all important occasions. A successful theft is always followed by a sacrifice to him.

They also worship a female deity by name Samaiya. She has no especial history of her own, and there exists no especial difference between them. Her functions appear to be confined to birth, illness, &c.

The Magahiyas sacrifice pigs with wine, sugar and spices to their deities. Every Magahiya does this, and they divide the remnants amongst themselves.

When a vow is made to the goddess Samaiya, as, for instance, on the occasion of birth of a child, or teething or illness, a special holiday is kept and sacrifices made. The Magahiyas have no altars, nor do they build any, and they erect no platforms for her worship. They select a spot in a field, clear it up, and offer sacrifices there.

They believe in ghosts, and whenever a Magahiya dies he becomes a devil. They have no idols, but their deities are innumerable.

In many villages in this district there are local deities and shrines, and the Magahiyas who reside there generally unite with the villagers in their worship. They also reverence platforms erected by Hindús, but beyond this they pay no especial homage to them.

They also believe in Káli, and when they are sore troubled with small-pox, they make sacrifices to the goddess. Then there is no difference between their sacrifices and those of Hindús.

They have no faith in Mahadeva and other Hindú deities, but they join with the Hindús in their belief in Parmeshwar as the Preserver and Destroyer and as the cause of good and bad actions. They say that he created them and made them wretched and faithless in the creation. They sometimes go to Bráhmans to hear recitations (*katha*), and reverence trees in passing, but it is not known whether they resort to Bráhmans on other occasions, or if they stand in need of their services.

They eat cow's flesh, but would not kill them. They offer milk like Hindús to snakes at Nág Panchámi, but do not reverence other animals at all. They also worship Ganga, Narain, and other large rivers, which shows how far they can be regarded as Hindúised.

Their only sacred tree is the *pipal*, and consequently no Magahiya would pluck its leaves. They have such a strong faith in this that I doubt whether the *pipal* was ever a sacred tree of the Aryas.

They entertain a especial superstition about iron, and consequently they do not use it for certain purposes. Any Magahiya who breaks into a house with an iron implement is not only

outcasted, but some day or other his eyes are put out.

They administer a solemn oath in this way—they clear up a spot, as if they were going to make a sacrifice, and in the middle they put a piece of iron, a pot of water, some *pipal* leaves, a little burnt charcoal, and a particular kind of grass. On this they put a wheel, and then the oath is taken. An oath by the Dhobi is also binding. The reason is that once a Dhobi invited a number of Magahiya Doms and gave them asses' dung to eat. Hence they believe that one who abjures the oath shall eat the same filthy food.

I now turn to their division into clans. They say that in early days they cultivated land and were landholders, but when they were pressed by people from the other side, they divided into two tribes—the Magahiyas and the Bánsphors. The Magahiyas took to thieving and the Bánsphors continued to till the soil and manufacture baskets and other things made of bamboo. These two tribes do not intermarry, and this should be borne in mind that I am writing about Magahiyas who consider themselves the chief tribe of those primitive days. They declare themselves to be sub-divided into seven clans, but besides the Bánsphors mentioned above, there are really six, *viz*., (1) Sawant, (2) Balgai, (3) Chaudhari, (4) Chauhán, (5) Bihári, (6) Hazári. All these appear to have a Hindú origin, but Hazári properly belongs to the Muhammadans. It shows that the Hazári clan is of a recent date. Chaudhari and Chauhán are dignified words, and consequently when this division of clans took place, nothing more than pretension to respectability was intended. They have no memorial of any of their ancestors, and cannot say who was the founder of their family. The Bánsphors have no sub-divisions, hence it is certain that the six clans are of recent date. They do not appear to have sprung from the Hindús, and there exists only one effect of Hindúism in their marriage customs. Both Bánsphors and Magahiyas do not marry first cousins by blood, and perhaps this custom prevailed in early times. The six clans can, however, intermarry.

The wandering tribe of Magahiyas consists of individuals of all classes, but each clan is under its own leader, and this office is hereditary. No outsider is selected for leadership as long as there survives any individual of the leader's family. It does not, however, descend from father to son, but to the eldest male member of the family. All affairs and internal disputes are settled by panchayat, and the longest term of excommunication is twelve years. During that period no communication is held with the outcast, so that he cannot associate with others, even in the commission of a theft. He is again admitted into society by payment of a fine and feasting the fraternity.

The internal rules of the Magahiyas are of a strange character. If one Magahiya steals the property of another Magahiya he is fined. The two constant causes of holding panchayats among them are—(1) abduction of a Magahiya's daughter by another Magahiya; and (2) the introduction of an outside woman in the brotherhood by a Magahiya. A heavy punishment is administered for killing a cow or a person.

Outsiders are, from time to time, taken into the fraternity. Some time ago two or three Chamárs, one Muhammadan, one Ahír and one Teli, who had turned Doms, were the inmates of the jail here. These recruits generally undergo this change for the sake of women.

Besides the six families there are other outcasts who, like the executioners, cannot be readmitted. These intermarry.

When a child is born to a Dom, a sacrifice is made to Gandak. He is married at the age of ten, and this matter is settled by a panchayat or discussion. The marriage expenses and the feast are provided by the bride's father, and the bridegroom makes presents. The Magahiyas do not consider this as amounting to a purchase of the bride. No religious ceremony is observed in marriage, only a panchayat is held and a feast is given, and from that time the bride lives with her husband.

Every person can keep as many wives as he can, there being no restriction about number. One can keep a woman without marrying her, but she is always held in less esteem than the married one. The wife can at all times separate from her husband and take to another husband, but in that case she is called his mistress. She cannot be brought back to her former husband by panchayat, but the panchayat can force her to restore all the property she took away of her previous husband. As the Magahiyas are constantly sent to prison for theft, their women generally go over to other men for their support, which thus facilitates polygamy amongst the Magahiyas. Polyandry is totally unknown. They bury their dead.

They generally gash their heads on occasions of a big drink, but in this there is no religious sentiment. They wound their heads of their own accord, there being no other stimulus save that they may give a horrible appearance to their faces.

Magahiyas eat carrion, but do not touch certain beasts of prey, dogs, cats, &c.

No detailed account is known of Bánsphors, but it appears that they are Hindúised to a great extent. They pay less attention to family affairs, but the Magahiyas have greatly attended to this, leaving religion to take care of itself.—*H. M. Hanif.*

FOLKTALES.

15. **The Merchant, the Princess and the Grateful Animals—A folktale related by Altaf Husen, and literally translated by Mirza Mahmud Beg.**—Once upon a time there was a merchant who died, leaving a widow and an only son. After his father's death, the young man squandered all the family property; at last, at the request of his mother, he agreed to go on a voyage to earn his living.

Now, in his will, his father directed him always, if he could, to save the life of an animal by buying it. On the way he met some boys trying to kill a rat. He purchased it from them and took it home. Next day he met a bird-catcher with a parrot, and this he also bought for a couple of gold-mohurs. The third day he saw a man beating a cat, and this he also bought and took home. The fourth day he met some people carrying two corpses and behind them a man was holding a jar (*ghara*). The young man asked what was in the jar.

They said :—" In this jar is a snake who has bitten these two people, and now we are going to kill it at their grave."

The young man bought the snake, and then and their determined to release it. When he opened the jar the snake flew out, kissed him on the face and disappeared. When he went a little further he met a man on horseback with his face concealed.

" Who are you ?" said the young man.

" Don't you know me ?" he replied. " I am your slave whom you purchased to-day for Rs. 500 ; and now I have come to invite you to a feast on behalf of my father."

" I will come," said the young merchant.

As they were going the horseman said :—

" My father is deeply obliged to you for saving my life, and he will ask you to take any gift you please. If you follow my advice don't take anything but the ring he wears on his finger."

" I will follow your advice," replied the merchant.

Then they came to a big cave in the hill, and left their horses outside. When they entered they found themselves in a spendid palace in a lovely garden. The horseman introduced his friend to his father, who was an old man like a king. After dinner the old man thanked the merchant for saving the life of his son.

" Take any gift you like," said he.

" If you please, I would like to have the ring you wear."

The old man smiled. " My son must have told you this. But here, take it."

So saying he took off the ring and gave it to the merchant, who put it on his finger. The moment he put on the ring four demons (*deo*) appeared to him. They saluted him, and he asked "who are you ?"

" We are at the command of him who wears the ring."

So he returned home and prepared to start on his voyage.

Now one of the demons was one-eyed (*kána*) : he brought the merchant a plant, and the merchant said to his mother :—

" Plant this in the house, and if ever you see the leaves wither, be sure I am in trouble, and when it dies, be sure I am dead."

So saying he left her, and ordered his four demons to assume human shape and accompany him. After a long voyage they reached a city. The king of the land had a daughter so lovely that the light of her countenance illuminated the city, and there was no need to light lamps there. She had vowed not to marry until she met a man who fulfilled certain conditions. The merchant desired to win her, and inquired of the Wazír what her conditions were.

" Appear as a suitor and you will be told," he answered.

So the merchant proclaimed his suit, and the Wazír took him to the palace and showed him a row of human heads. " That will be your fate if you fail," said he.

Then the Wazír took him to a garden outside the city, and showed him a mountain of mustard seed.

" The condition is that you spread the mustard all over the garden in a single watch (*pahar*) : then you must collect it all together in a watch : then you must press all the oil out of it in a watch ; and the fourth condition is, that with the first arrow you must shoot the white crane which sits on the roof of the palace of the princess."

When the Wazír departed the four demons appeared. First they blew at the heap of mustard and spread it all evenly over the garden. Then they ran and called the Wazír and said :—

" Come back and let our master out."

" I am glad," said the Wazír, " to hear that he has given up the competition."

But when he came in he was thunderstruck to see that the mustard was spread all over the garden.

" I merely called you," said the merchant, " to satisfy you that I had fulfilled the first condition."

So the Wazír had to admit the fact, and again he went away.

Then the demons at once blew the mustard into a heap again, and then called the Wazír again.

"I don't know what to think of it," he said, "but I must admit that the second condition is satisfied."

Then he showed the merchant an oil-press (*kolhú*) and departed. The demons commenced to grind the mustard, but were surprised to find that no oil came out of it. At last the one-eyed demon examined the press, and lo! he found a white demon concealed inside who was drinking all the oil. So he dragged him out and asked who he was.

"I am the white demon," he answered, "and am in love with the princess. It is I who imposed these conditions, and I wish no one to win her by accomplishing them. I am the white crane who sits watching her on her palace roof."

So the four demons thought it best to kill the white demon, and they did so and burned his body. Then they hurried oft in search of the Wazír, who was confounded when he saw that the third condition was fulfilled.

"Now show me the white crane," said the merchant, "as I want to finish this business to-day."

Then the Wazír took him to the princess and told her the story. The princess said :—

"Take him and show him where the white crane always sits."

But when they went there, lo! the white crane had disappeared. They searched for him in vain, and then the merchant told how he had disposed of him.

So the wedding day was fixed; the merchant married the princess, and they went to live in a palace of their own on the bank of the river. One day the princess was sitting near the water and one of her shoes fell in which a fish immediately swallowed. Some way down the river was the kingdom of another king. The fishermen were fishing and caught a big fish which they took to the king's steward. When the cook opened the fish he found in its stomach a beautiful shoe. Expecting a present, he took it to the king. The king said at once :—

"The wearer of the shoe must be my queen."

So he sent for all the old women of the city, and at last one of them undertook to find the lady.

She prepared a boat and sailed up the river in the direction from which the fish had come. By and by she came to the palace of the merchant and anchored the boat close by, and going below the palace, began to weep. The princess was looking out of the window and called her in. When she saw the princess she began to weep even more violently than before. At last she said :—

"I had a lovely daughter, just like you, and she was drowned in this river the other day. I weep because you remind me of her."

So the princess entertained the wily old woman. She amused the princess in every way and soon gained her favour. At last the princess told her how her husband had fulfilled all the conditions by means of his magic ring. The old woman said :—

"You should keep such a precious ring very carefully, and never allow your husband to wear it when he goes abroad, lest he may lose it."

When the merchant again went to hunt, the princess warned him about the ring.

"Don't be anxious," he said, "I take the greatest care of it."

"You must leave it with me," she replied. "I will lock it up carefully and send the demons to guard you."

So the merchant left the ring with the princess, and when he had gone the old woman took her to walk on the river bank. The princess showed her the ring which she wore on her finger. The old woman asked to see it, and when she had got it she summoned the demons, put the princess into her boat and carried her off.

When the king got the ring he called the demons, and told them to go and throw the merchant into a well. They went to do so, and found the merchant lamenting his lost princess. As they were fond of the young man, all they did was to throw him into a dry well, and they returned and reported to the king that he was dead.

Then the king told the princess that she was in his power, that her husband was dead, and she must marry him. She at first refused, but finally was obliged to promise to marry him in six months.

Now at this time the leaves of the tree which the merchant's son had planted near his house began to wither. His mother began to feel anxious, and the parrot, the cat and the rat all decided to go and help him. It was settled that the parrot should go first and find out where their master was. The parrot flew night and day, and finally alighted on a tree over the dry well in which the merchant was dying of hunger and thirst. So the parrot flew all over the jungle and collected every kind of fruit which he gave his master, and then took his leave, promising to devise some means for his rescue. On reaching home he told everything to his companions, who started to the city of the wicked king. There they learnt that the king kept the ring on his finger during the day and in his mouth during the

night, and that he had four ferocious dogs posted on watch near his bed. So the rat made a hole on the roof and the cat came into the room. The dogs pursued the cat and the rat put his tail up the king's nose, so that he sneezed violently, and blew the ring out of his month. The rat seized it and ran away, and going at once to his mistress gave it to her, at the same time explaining how he had succeeded in recovering it. So the demons at once appeared before the lady, who directed them to seize the old woman who had caused all the trouble, and transport the whole party home. Thus the princess recovered her husband, and they lived happily ever after, and the parrot, the cat, and the rat, were well cared for as long as they lived.

[Here we have a number of familiar incidents brought together in an ingenious way.

(1). For the aiding animals Mr. Jacob (*Folklore Congress Report*, 1891, p. 88) quotes numerous parallels. Also see *Grimm's Household Tales* I, 420.

(2). Metamorphosis of living beings into animals. See instances collected by Temple, *Wideawake Stories*, 421 : and Jacob, *loc cit*, 93.

(3). The magic ring—Tawney, *Katha Sarit Sagara*, I, 59, 61, and the tale of Aladdin.

(4). The plant, a life index—Temple, *loc cit* 405.

(5). Tests for the hero—Grimm, *loc cit* II, 386, 414.

(6). The fish swallowing the ring is familiar in Herodotus.

(7). For the slipper token, see Cinderella and Jacob, *loc cit.*—Ed.]

(15). The following is the curious old song which used to be recited by little school-boys to teach them Indian Geography :—

Piyá gayé pardesa ; kawan sá desa bilhmé piyáré ?
Piyá ke káran, sakhi, main dhúnrhi phiri mulkán sáré.
Chalí Sundari Ríwa, Jabalpur, Ságar, Búndi ko játi.
Muluk Chaneri, Gualyár, Púna, Sitára nagicháti.
Amráwati, Gujarát, Málwa, Burhánpur tak nahin pati.
Jhánsi, Datiya dhúnrhké Jhanna Panna pachtáti.
Nimach, Haidarábád, Nágpur, Súrat, Bambai, Gulzáré.
Piyá ké káran, Sakhi, main dhúnhi mulkain sáré.
Piyá gayé pardesa; kawan sá desa jahán bilmhé piyáré ?

My sweetheart is gone to foreign lands ? which is the land where my beloved is enamoured? For the sake of my beloved, O companion ! I have searched all lands. The damsel proceeded to Ríwa, Jabalpur, Ságar: thence she went to Búndi. She then arrived at Chaneri, Gwalior, Poona, Sitára. She could not find him at Amráwati, Gujarát, Málwa, and Burhánpur. Having searched for him at Jhánsi and Dattia, she regrets at Jhanna Panna. She then goes to Nimach, Hyderabad, Nagpur, Surat, Bombay and Gulzára.

Chorus as before.

II

Prayág, Bánda, aur Lakhnau, chalí Sundari Kampú miyání.
Kanauj, Koil, Farrukhábád, Kálpi—sab jánai.
Mírath, Murádábád, Bhágalpur, Sadar Agra sun sánai.
Dihli, Ambála, Jalandhar, Baghnáré tak lag jánai.
Kashmír, Karnál, Láhaur, gai hai Kábul Kandháré.

The damsel goes to Prayág (Allahabad), Banda, Lucknow, and Cawnpore ; thence to Kanauj, Koel, Farrukhabad, Kalpi which are known to all. She found no trace at Meerut, Moradabad, Bhagalpur and Agra, the head-quarters. She then went to Delhi, Lahore, Ambala, Jalandhar and Baghnári. See then went to Kashmir, Karnál, Lahore, Kábul and Kandahár.

III.

Takht Jaunpur, Tánra, Bangla, Ajudhya, pahunchi nári :
Butául, Betiya, Janakpur, Azámgarh ki tayyári.
Támsen, Népal, Gorakhpur, Chín, Atak, dhúrhai jári.

Thence to Jaunpur, seat of empire, Tánda, Bengal, and Ajudhya : then she started to Butwal, Bettiah, Janakpur and Azamgarh: thence to Thompson (?), Nepal, Gorakhpur, China, and Attock.

IV.

Rámnagar, Káshi, Nainagarh, Gházipur ko gai abáta.
Rasara, Chhappra, Dánapur, Patné tak na mila páta :
Munger, Murshidábád. Bharatpur, Rájmahal jahan bana qila.
Chali Bánkuri, Sayyadpur, Kalkatta púrubi zilla.
Dháka dhúnrha, Bangála dhúnrah Katakpuri men piya piyári.

Thence to Ramnagar, Benaresi, Chunar and to Ghάzipur. She did not find him at Rasra-Chapra, Dinapur and Patna. She then went to Monghyr, Murshedabad, Bharatpur and Rájmahal where a fort is built, and so on to Bankura, Saidpur and Calcutta in the eastern district. She searched Dacca and Bengal : the lovers met at Cuttack.

V.

Mihr hui us rab ki nári par, bahut dina par mili sajân.

Rasúl gir guru hain man piyári par sada makán.

Hanumán ka chela Durga zilla shahr ka kiya kai than.

Benirámjí nái nít banáké gáté hain chhand.

Mirzapur darmiyán khiyál kath Babaigir hé lalkáré.

God was merciful on that damsel that she found her sweetheart after many days. My teacher Rasúl Gir's mind is always devoted to his friends. Durga, pupil of Hanumán, resident of the city, has made this song. Benirám always sings new songs. At Mirzapur Babaigir sings this song loudly.—*Bhán Partáp Tewari.*

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16. **How the Jackal got the Weaver married—A Folktale told by Akbar Shah, Manjhi of Manbasa, Dudhi, Mirzapur District, recorded by Pandit Ram Gharib Chaube.**—A jackal used to come at night into a village and steal chickens. One day a Panka* said to him:—"Why do you risk your life coming here

[* The Pankas are aboriginal weavers and, like the Juláhas of the plain country, proverbially fools.—ED.]

to steal fowls? Some day or other a dog will catch you. Marry me to a princess and I will feed you all your life."

The jackal agreed, and went to the Rája and said:—"Maháráj! I have arranged the marriage of your daughter with a Rája greater even than you are. Your daughter will be very happy with him."

"I agree," said the Rája, "and I will send my Bráhman and barber with you to perform the betrothal (*tilak*)."

"In my land," answered the jackal, "the ceremonies of betrothal and marriage are done at the same time; but we have a rule that no guns or dogs are allowed to accompany the marriage party."

The Rája agreed to this, and went to the Panka and told him to make his preparations, and he would invite the guests himself. The jackal invited as guests all the paddy birds and jackals and mainas, and they started to fetch the bride. When they came near the Rája's palace some one fired a gun, and all the birds flew away; then a dog ran up, and all the jackals disappeared except he that made the match, and he hid himself till the dog left the place. "What a small marriage escort!" remarked the Rája. "No matter, bring the bridegroom and let us get over the marriage quick."

When the Panka came in and saw the bamboos of which the marriage shed was built, he said:—"What a fine loom these would make!"

"This seems a low fellow," grumbled the Rája, but the jackal said:—"It is only because he sees so few bamboos in his own country."

The marriage was performed, and the Rája sent an escort with the pair.

When they got near the Panka's village the jackal dismissed them, saying:—

"In our country it is not the custom for the bride's people to go to the bridegroom's house."

[A common custom: a survival of marriage by capture.—ED.]

When the princess saw the Panka's hut she wept bitterly, and she made her husband go to her father and confess the whole matter.

The Rája was wroth, but what could he do? He had to build a palace for his son-in-law and give him half his kingdom. But as for the jackal, he sent out his men and had him hunted to death.

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17. **How the Manjhi won his wife—A Folktale told by Akbar Shah, Manjhi of Manbasa, Dudhi, Mirzapur District, recorded by Pandit Ram Gharib Chaube.**—There was once a Mánjhí who was so niggardly that he would marry his daughter to no one who would not agree to be satisfied with as much food as a leaf could hold.

One day a suitor came, and the Mánjhí said:—"You must agree to live for a month on as much food as can be piled on a leaf. If you fail I am at liberty to cut off your nose and ears."

The suitor agreed and got on for a few days on as much food as could be piled on the leaf of a lime tree. But at last he had to give in, and the old Mánjhí cut oft his nose and ears.

In this way twelve suitors lost their ears and noses. At last the thirteenth man came and agreed to the test. But he brought a plantain leaf, and the Mánjhí had to give as much food as could be piled on it. So he only got fatter and fatter every day, and at last the Mánjhí had to give him his daughter.

So when he brought her home all the villagers said:—"What a clever fellow you are!"

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18. **The Brahman and Mother Ganges—A Folktale told by Akbar Shah, Manjhi of Manbasa, Dudhi, Mirzapur District, recorded by Pandit Ram Gharib Chaube.**—There was once a poor Bráhman who lived by begging, and all the alms he got in a day would hardly fill a lamp saucer. One day as he was going about begging, he came to the door of a Chamár (currier).

The Chamár seeing him, said :—" Maháráj ! What has brought you here ? "

" I am starving," said the Bráhman, " give me alms."

" If you will take an invitation for me I will pay you handsomely," said the Chamár.

The Bráhman agreed, and the Chamár gave him a betel-nut,* and said :—" Take this and present it to Mother Ganges."

[* This is the common way of inviting guests.—ED.]

The Bráhman went to Gangá Máí and gave her the betel-nut which she accepted and said :—" Tell the Chamár that I will come at the appointed time, and here ! take this bracelet of gold, and give it to the Chamár, telling him that Gangá Máí has sent it as a present for his wife."

The Bráhman took the bracelet, and after saluting Gangá Máí, went back. On the road he was overcome by covetousness, and instead of giving the bracelet to the Chamár, he hid it in his loin cloth and merely said:—" Gánga Máí accepts your invitation. Now give me the present you promised."

The Chamár told his wife to give the Bráhman a ration (*sidhá*) of five *sers* of grain.

The Bráhman went home, well pleased at his good luck. His wife, too, was delighted, and gave him an excellent dinner. Then he made a plan and thought he would give the bracelet to the Rája, who would be sure to reward him handsomely. So he went to the Rája, and after giving him his blessing (*asirbád*), asked for alms. The Rája rose from his seat and asked the Bráhman to sit down.

The Bráhman said :—" Maháráj ! I have been supported by you for many years. So I have brought you a present which I got from a charitable client (*jajmán*) of mine."

The Rája was much pleased, and took the bracelet into the inner room to the Rání. She was very much delighted, and said to the Rája :—" It is very nice indeed, but I must have a pair to it."

The Rája thought to himself that if he rewarded the Bráhman he would never bring the second bracelet ; so he said to the Bráhman :—" Go and bring a pair to this and I will give you a reward."

The Bráhman went home very sorrowful, and at last told the whole story to his wife. She comforted him.

" Don't fret yourself. She who gave you one bracelet will give you another, if you ask her."

The Bráhman returned to the Chamár, and with great penitence told him what had happened. The Chamár said :—" You had better take my invitation again. But whatever Gangá Máí says to you, you must tell me."

The Bráhman went to Gangá Máí and gave her the Chamár's invitation. She accepted it, and said to the Bráhman :—" Go and pour a *ser*-and-a-quarter of *ghí* on the ground in my name."

The Bráhman promised to do so, and when he came to his house, told his wife that Gangá Máí had ordered her to pour a *ser*-and-a-quarter of water on the ground in her honour.

The Bráhmani replied :—" Bad luck to you and Mother Ganges ! You have spent the day wandering about and brought nothing home, and now you are telling me to pour water on the ground in the name of Ga ngáMáí ! Why should I pour water on the ground which I have been toiling all day to drag from the well ? "

The Bráhman returned to the Chamár and told him what Gangá Máí had said. When she heard the message, the Chamár's wife bathed, put on clean clothes, and poured five jars of *ghí* on the ground in the name of Mother Ganges.

Then the Brahmán said to the Chamár :—" Brother ! my life is at stake. Give me a bracelet. If you refuse the Rája will have me hanged."

" I have no bracelet to give you," answered the Chamár. " When Gangá Máí gave you a bracelet you never showed it to me."

The Bráhman was plunged in grief, and sat† at the Chamár's door, saying he would die there.

[† In the original sat, *dharna.*—ED.]

At last, after a couple of days had passed in this way, the Chamár said :—" Come aside and I will tell you something."

The Chamár took him behind his house and said :—" You are a rogue, and your wife is such a fool that she cannot spare even a pot of water for the gods and goddesses. How can you expect ever to become rich ? I and my wife are charitable, and see how we prosper. Take a lesson from us."

Then the Chamár took a wooden kneading dish (*kathwat*), filled it with water, and put it at his door, and told the Bráhman to say :—" When the heart is pure even the Ganges comes into a platter."

[A common proverb : *mán changá, kathautí Ganga.*—ED.]

The Bráhman repeated this verse and then put his hand into the water and pulled out a pair to the golden bracelet. He took it to the Rája, who gave him five villages and much wealth, and the Bráhman changed his manner of life and lived happily ever after.

May Paramesar change us as he changed him !

MISCELLANEA.

19. **The song of Sher Singh.—**

Sher Sinh Sardár, huá hai sawár ghora lejáta :
De chábuk ki már khúb hai dauráta.
Sir kalghi aur sabz dopatta, dhál pit par dáli :
Ab tak to yeh jawán vaná hai, bál sáré hain kálé.
Le Shamsher kamar men Khándhé, gál men mála dáli.
Dost dekh sabhi kush hoté, dushman darté sálé !

Sardar Sher Sinh rides on a horse,
And gallops beating it well with a whip :
A crest on his head, a white coat and shield on his back.
He is still a youth and his hair is all black.
He has a sword to his waist and a necklace round his neck.
All his friends are pleased and the enemy, the blackguards, are afraid.—*R. C. Temple.*

20. **Prejudices against growing Chillies and Tobacco.** —(para. 108 Vol. II).—Market gardeners generally—whether *Koiris, Káchhis Muráis, Mális* or *Sainis*—have undoubtedly a strong prejudice against cultivating any plant or root which cannot, as they declare, be given in charity to feed the hungry poor. Wherefore they seldom or never grow turmeric (*haldí*), *mehndi*, *nil* or indigo, tobacco, chillies, &c.

In the Amballa District there is only one caste of cultivators who sow the mehndi (*lawsonia inermis*) used by Muhammadans principally as a *vasma* or dye. These cultivators are called *Maghs*, and the late Mr. M. P. Edgworth, C.S., at page 754, Vol. VII, of the *Journal* of the Asiatic Society of Bengal, gives a very curious account of their origin as narrated by themselves.—*J. G. Delmerick.*

21. **A Superstition accounted for.**—Having lately been giving out some forest land to cultivators in the Kheri District (Oudh), I find there is a general superstition about growing either sugarcane or cotton as a first crop. Several men assured me that such an act would entail certain death within the year.

I had 20 bighas (nearly 3 acres) well dug and ploughed, and carefully sown with cane (dhúr); it was watered and hoed as usual. The result was a very fine crop, the growth being most luxuriant ; but when the juice was cooked it only yielded half the usual amount of sugar and the quality is very inferior. So the superstition can be easily accounted for. Had an ordinary cultivator undertaken this, he would, of course, have been ruined.—*H. Finch.*

22. **Lucknow—Preservation of last tree in the grove.** —Noticeable among the trees is the single mango tree of fine growth and comely shape. It is the survivor of some old grove, which the owner, through straitened circumstances, has reluctantly cut down. He called it *ják* or *sakhiya* from *sakhi*, the witness of the place where the old grove stood : the etymology of *ják* is uncertain. —*Lucknow Settement Report, p.* 38.

[The last tree is maintained as the abode of the tree spirit. This resembles the sacred groves of the Kols for which see Dalton, *Ethnology*, 186, 188. For a complete discussion of the ideas underlying these practices, see Frazer, *Golden Bough*, I, 62 *sqq*. As to the word *ják*, it is a title for the corn spirit—the *Ják* and *Jákni* representing the *Chore* and *Chorn*, the grain-thief and his wife of other places : *Ják* is the Sanskrit *Yaksha*, who were supernatural beings attendant on Kuvera, the god of wealth.—ED.]

23. **Jhansi — The cry of the painted Partridge.**— The painted partridge is supposed to call in the words *ṭil boún ki kankari*, "am I to sow sesamum or gravel." This the bird always says by way of contempt to Kurmi women. A man of the tribe was a thrifty cultivator and saved some sesamum (*til*) for seed. His wife sold it and spent the money. When he missed his seed-grain he taunted her with words *til boún ki kankari*, and the partridge learnt it from him, and says it always when he sees a Kurmi woman.—*R. F. Young.*

24. **A Charm for curing Wasp-bite.—**

Bar baráni
Téré káte ann na páni
Tú gaie Sítá ki bári
Main tujh ki jhár utári.

Wasp, thy bite is neither bread nor water. Thou hast gone to Sítá's garden. I will charm thee away.—*Aziz-ud-din Ahmed.*

25. **Birth of Ghazi Miyan — Another Version.—** Mahmud was ruling in Ghazni. Mamla, wife of Sahu Salar, was childless. For many years, she followed saints and friars, imploring them to intercede for her. During the course of these wanderings she arrived at Ajmir, and worshipped at the shrine of its Prophet (*Chishti*). Straightway from the shrine she received an answer :—"Back to thy home, Mamla ! for herein have I no power." Mamla returned broken-hearted, but the priestess Jamuna Jati comforted her, saying :—"Verily thy prayer shall be fulfilled, for divers are the ways of the Lord." For forty days Mamla fasted upon the Prophet till he was moved to pity, saying :—"Hie thee, Mamla, unto Makanpur, and win thy desire from the Living Saint" (Zinda Shah Madar). So Mamla journeyed as a pilgrim unto the shrine of the Living Saint, and, for three years, swept his threshold with her tresses (*bal*), both morning and evening. At last the saint relented. "Mamla," cried a voice from the tomb, "thy prayer is answered. Return to thy husband. A man-child shall thou bring into the world, who shall beat the gong of religion through the corners of Ind. Yet I charge thee, bring him before me ere thou cut his navel-string. Look thou to it." So Mamla departed to Ghazni and bore a man-child, whom they called *Bala*. Now Nona Chamáin, the midwife, was a sorceress, and she overpersuaded Mamla, saying :—"Is not a navel-string unclean ? How then shalt thou appear with it before the Saint ?" So Nona cut the navel-string with her sickle (khurpi) and buried it. Then Mamla journeyed with her first-born to Ajmir ; but as she approached the shrine, a voice cried from the tomb, saying :—"Out of my sight, Mamla ! for this thou hast done, verily I say unto you that thy son shall be slain as he goeth forth to meet his bride."—*R. Greeven.*

26. **Mirzapur—A rustic Incantation for Snake-bite.—**

Sat kabir, sat bír : bik bik chalai :
Bíl sé niklai neori neora :
Kasan kasan bikh khánra ré !
Kár karaitai, dusré maniyár sánp ;
Tisaré khánon Ghor birwa.
Bába sat guru kibandé par.

True God, true hero! the snake moves with crooked motion. The male and female weasel comes out of its hole. Which poison must we eat? First we will eat the black *karait* snake; then the snake with the jewel; thirdly Ghorbí. I pray to thee for success, my true preceptor.—*W. Crooke.*

27. **A Wild Man.**—A gentleman once assured the writer that as he was returning to camp after a day's shooting in Northern Rohilkhand, a creature bounded out upon him from some long grass. In an instinct of preservation he levelled his rifle and fired. The monster fell dead, and on examination proved to be a wild man covered with hair and going on his hands and feet.—*H. G. Keene, in Calcutta Review, LXIX,* 228.

[Can any one give any more details?—ED.]

28. **Digging up Corpses.**—It seems to be a habit among some jungle tribes to dig up the corpses of the dead some time after burial, and to hold a sort of wake over these ghastly relics which, after a drinking bout, are burnt to ashes. An instance of this is given by a writer in the *Bombay Gazetteer* (XIV—264) among the Káthkaris of Thána. They appear only to do this in the case of persons dying of cholera or small-pox, possibly with some idea of propitiating the deceased spirit. There is somewhere in Manu's *Institutes* a rule against disinterring corpses and burning the bones. Can any one give other instances of this practice and quote the reference in Manu?—*W. Crooke.*

29. **Kumaun — Combats with Slings.**—In the Kumaun District a practice prevailed at the festival of the Bágwáh, of the males of several villages meeting together at a particular spot, and there, divided into two parties, engaging with slings. Each party took post on the opposite bank of a stream, the passage of which formed the object of contest: as the mountaineers are generally expert in throwing stones with this instrument, bones were frequently broken, and even fatal accidents sometimes occurred in this sport. The apprehension of incurring a charge of murder in the event of such fatal termination has led to the almost total cessation of the practice since 1815.—*G. W. Traill: Statistical Sketch of Kumaun, 69.*

[The same custom prevailed in Nepal: see Dr. Wright, *History*, 39 *sq.*, 156 *note*, 205, 265. There are many of these inter-tribal or inter-communal contests which well deserve investigation. See Sir H. M. Elliot, *Supplementary Glossary*, sv. *Barra.*]

30. **Mirzapur—Small-pox — Disposal of the dead.**—When small-pox appears in a village the body of the first child that dies of the disease is thrown secretly into a tank or stream, and with it is placed the handle of an axe, and an earthen pot containing some rice, turmeric and other spices which are supposed to act as a charm against the spreading of the disease.—*W. Crooke.*

31. **A Legend of Bageshwar.**—Anyone who has visited this pretty little town, some twenty miles west of Almora, knows that it possesses an ancient Shivala, built on the junction, or *sangam* of two streams. But before the temple was built there was only one stream, and the way in which there came to be two was this:—

Mahadeo was very anxious that his temple should, as befits every self-respecting Hindú shrine, stand on a *sangam*, and with that view deputed a holy Rishi on an embassy to the gods of the Himálaya to entreat them to send down a stream to join the existing one just below the point at which the temple was being built. The request was granted, and the Rishi returned in triumph, leading the river after him. But when within a quarter of a mile of the point of union, the river stopped short and declined to proceed further. When asked to explain itself, it pointed out that just in front of it was seated, in the odour of sanctity, and absorbed in pious meditation, a very holy Bráhman, who had, indeed, been seated in the same spot, and similarly engaged, for the last fifty years or more. It was, of course, impossible for any well-disposed river to disturb so sacred a personage. The Rishi saw the force of the argument, and hastened to inform Mahadeo of the difficulty. How to induce the holy man to change his seat, without doing violence to his feelings, was now the problem to be solved. But Mahadeo, with the aid of his wife Parvati, proved fully equal to the occasion. Transforming her into a cow and himself into a tiger, he proceeded to chase her with loud roars round and round the Bráhman, who, being thus roused from his abstraction, was touched by the cow's distress, and gallantly went to the rescue. The artful tiger, however, continued to pursue the wily cow until the good old devotee was allured to a considerable distance from the seat which he had occupied so long, and the scruples of the stream being now removed, it again began to flow in the desired direction, and joined the original stream just below the Shivala. This is why there are now two rivers at Bageshwar, while before there was only one.—*H. C. I.*

32. **Peculiar Customs about Horses.**—Bhojpuriya Thakurs are very fond of keeping horses, and the poorest of them will try and maintain at least one small pony if nothing more. The following peculiarities control their management, sale, and purchase of their animals. They will never stall or tether a horse with its head facing south or any point by south. North is considered the best direction. While a horse is being fed with grain, a cloth or other covering will be thrown over the hollow of the back, especially if it be new moon or moonlight. They will never, if possible to avoid it, ride a horse bareback —even a handkerchief on the animal's back is preferable to the man's thighs touching the horse's skin. A Bhojpuriya will never sell or buy with a horse, the animal's heel-ropes and whip. When mounting, the horse's head should face north, and if a crow caws or a jackal howls, just as the horse is being mounted, it is proper to turn the animal once round before mounting. —*Percy F. Trotter.*

33. **Punjab — Periodical re-distribution of Fields.**—(Note No. 512). The Pathan custom of periodical changing of lands called "*vesh*" or "*wesh*" is specially mentioned in the *Bannu Settlement Report* by Mr. Thorburn and the *Dera-Ismail-Khan Settlement Report* by *Mr. St. G. Sucher*—also I think in the *Peshawar Settlement Report* by Captain Hastings. A similar custom is mentioned by Mr. Channing in his *Gurgaon Report*, and I think I referred to it somewhere in my report on Rohtak. The custom was undoubtedly once common in many parts, as it still is in the Russian Communé, I believe.—*M. Fanshawe.*

34. **The Tanganoi Tangan Ponies,** (Vol. II, Note 684. Whether the *Ganganoi* or the inhabitants of the country lying along the course of the *Ganges* through whose dominions flowed the *Sarabus (Sarayu, Sarju* or *Ghagra)* as described by *Ptolemy*, are identical with the *Tanganoi*, or the great races of the *Tangana* who are mentioned in the *Mahábhárata*, I am unable to assert with any good authority, but this I can affirm on the statement of Sir W. W. Hunter's *Imperial Gazetteer of India*, 2nd Edition, Vol. II, page 414, that the word *Tágan* or more properly *Tághan*, the name of a description of hill pony indigenous to *Bhután*, is derived from the region where the animal is bred, namely, *Tángastán*, which is "the general appellation of that assemblage of mountains which constitutes the territory of *Bhután*."—*J. G. Delmerick.*

35. **The Creation of Man.**—My ayah told me the following :—The Creator first made a horse, and gave it breath. Then he made a clay image of man, which the horse promptly kicked to pieces "because," said he, "this creature will ride me, therefore I will destroy him."

Afterwards the dog was created, and another clay image of *admi*, and when the horse came near to destroy it again, the dog, saying "This *admi* will feed and protect me, and be my friend," ran barking at the horse, and would not let him come near. The cat was also created at the same time, but, less chivalrous than the dog, remarked, "I, when the *admi* becomes blind, will steal the food out of his dish." "This," said the ayah—herself a lover of dogs—"is an act of treachery no dog would stoop to."—*L. Grierson.*

36. **Tallies.**—The following is from the *Athenæum*. Are tallies used now-a-days in India?

The English Club, Mustapha Supérieur,
Algeria, Jan. 12, 1892.

It may interest some of your readers to know that the archaic method of reckoning by tallies is still in vogue in Pau. While there last November, I saw a bundle of tally-sticks (there called *taillés*) suspended in a baker's shop, and on inquiry I found that most of the poorer country-people thus registered their purchases until they were able to pay. The tally-stick is cut down the centre, the baker and purchaser each retaining a half, and when a loaf is sold the two halves are fitted together and a notch made across them, the purchaser thus keeping an exact check upon the baker's score. Upon any payment being made a corresponding number of notches are shaved off.

I also well remember in the "fifties" being very proud as a small boy, of being allowed to keep the score at a local cricket match in Norfolk, by cutting notches on a stick, every tenth one being deeper. The term "notches," for runs, is still often used by modern cricket correspondents, who may not have had a similar experience.—*H. R. Ladell.*

37. **Mirzapur—The legend of the Motiya Talao at Asthbhuja.**—There was once a Kabuli who had a splendid dog called Motiya or "pearl." He fell into difficulties, and was compelled to mortgage his dog to a banker for Rs. 1,000, which he promised to refund in a year, and meanwhile the dog was to remain in pledge with the merchant. Soon after dacoits attacked the merchant's house and robbed his treasure. He was in despair, when one day the dog came up to him and began to pull his loin cloth. Gradually the dog led him to the lake on the top of the hill, and then, hidden in the water, was found nearly all the missing treasure. The merchant was so delighted that he wrote a quittance of the dog's mortgage, and tying it to the animal's neck, ordered him off to his master. The year had nearly expired, and his master, who was ignorant of all this, was coming with the money to redeem. On the way he met Motiya, and supposing that he had broken faith with the merchant, he plunged his sword into his heart. The matter was soon explained, and the merchant in grief at the dog's fatal end, made steps round the tank and built a temple, and called the place Motiya Talao or Motiya's tank, which name it bears to the present day.—*C. J. Sibold.*

[Apparently an Oriental form of the Beth Gelert story.—ED.]

38. **Chhatarpur—Rukhar Baba.**—Among the *samádhs* (tombs) of the Gosáins there is one Mathíyá (a small temple) where Rúkhar Bábá is buried. This Rúkhar Bábá has the power of removing fever and ague, and anybody who goes to his tomb and implores him, shakes off his fever. As there are many persons who are thus benefited by him, his Mathíyá is always kept clean and whitewashed, while the others are entirely neglected.—*Bhagwan Das.*

39. **Unlucky Places—Change of Names.**—There are two villages in the Jhansi district, the names of which are shunned in the morning. (Cf. para. 581, *N. I. N. & Q.* for August, 1891) Ghatiari is one of them ; its fancied derivation from *ghat* (decreased) being the stumbling-block. Tharro is the other, with a supposed connection with *tharthárna* (to tremble). In either case, if the name is mentioned in the morning, the speaker will go without food till starlight. The difficulty is got over by referring to Ghatiari as "the village of the *ber* trees," and Tharro as "the village of the Knolls."—*J. S. Meston.*

40. **Charms by Symbols.**—A common charm in hydrophobia is to kill a dog, and make the patient stand in the smoke and imbibe it. Similarly, in cases of headache, which are supposed to be caused by a centipede in the head, an animal of the same species is pounded in *ghi* and rubbed to the spot : this causes the injurious insect to come out.—*Devi Prasad.*

41. **A Primitive Marriage Custom.**—In parts of Bombay, according to authorities quoted by Colonel Yule (*Cathay* I, 60) at marriages, the bride and bridegroom wore high, mitre-like caps, wrought with flowers. After the marriage the bride was set on a horse, and the husband got on the crupper holding a knife to her throat. In front of them went a naked woman, singing till they reached the bridegroom's house, when the bride and bridegroom were left alone. In the morning when they got up they went naked as before. Can any one give any modern parallel of this usage ? The cap decorated with flowers must have been something like the *maur* or crown used in Hindú marriages.—*W. Crooke.*

North Indian Notes and Queries:

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POPULAR RELIGION.

42. **A Sweeper's Legend.**—(Concluded from para 7). "Why then damn your soul," yelled Satí in fury. "What care I? Give me food."

Chandál returned to Nának Sháh. "I acted in blind anger," he pleaded, humbly. "Let me be thy disciple."

Thus Chandál followed Nának Sháh. At the city of Chunár, there is a mountain, on which, before his departure, he abandoned his wife and children, saying: "Wait for my return."

"How," sobbed Satí. "Shall I live till then?"

"Ingrate," replied Chandál. "Go, sweep doors and remove offal. Let Jíwan plait sieves and winnows from the sinews of fallen carrion. Kálú is too young to labour."

So Chandál departed with his preceptor to Tirbení. In horror at his sojourn, all the Hindús migrated to Káshí from Chunár, of which they still speak as Chandálgarh, and which they never mention in the morning. In memory of the forlorn settlers the mountain is still known as the "Beggars' Hill" (*gadá pahár*). At Tirbení, Nának Sháh directed Chandál to stand, submerged to the lower lip, in the waters of the Jumna, repeating the prayer of *Rámá! Rámá!* Chandál entered the waters, but so imbued had he become with slaughter that, in spite of every endeavour, his tongue could pronounce nothing but *márá! márá!*

"My son," said Nának Sháh, "I am entering on a pilgrimage haply, by my return, thou canst repeat the prayer."

So Nának Sháh departed. For 12 years Chandál stood in that water, vainly struggling against the confession of *márá! márá!* which his rebel lips persisted in pronouncing. At last the phrase altered to *Rámá! Rámá!* and at the same moment Nának Sháh returned.

"What sayest thou my son?" he asked.

"*Rámá! Rámá!*" repeated Chandál.

"Now art thou pure," replied the saint, and welcomed him to his bosom.

Thus Chandál, assuming the title of Bálríkh, became a hermit in the forests and disappeared.

Meanwhile Satí and her children were dying with hunger in the solitude of the Beggars' Mount. The pious Hindús fled with terror at their approach. Then Satí prayed to heaven that her offence might be pardoned, and she be permitted to support her children even by such offices as her

truant husband had bequeathed to her. In answer to this prayer, as all houses in Chunár were deserted, her besom flew by a miracle to Káshí, when it swept the portals of Rájá Banár's palace. In amazement, Rájá Banár consulted his astrologers, who replied that this miracle was the token, that Satí, having fulfilled the injunction of Balríkh, had been pardoned. On proceeding to the Beggars' Mount, the royal messengers discovered that Satí had vanished, and that Jíwan had been taken by a Mussulman traveller to Delhi; whilst the infant Kálú was lying deserted on the mountain.

The messengers carried Kálú into Káshí, when Rájá Banár, taking him into his service, bestowed upon him, when he arrived at manhood, the concubine Jamuná. By the plaiting of sieves and winnows, Kálú amassed riches; and as Jamuná was childless, cherished as his own the foundling Pálak. One day Rájá Banár, reflecting that he was but the scion of a Chandál, issued an order, saying:—"Do thou sweep my streets and burn my dead." The proud spirit of Kálú was mortified at this order, and he bethought him how he could obtain a substitute. Now Rájá Harí Chand had been so devout that he would not perform his morning ablution until he had conciliated heaven by an offering (*bhár*) of 160 maunds (*sahesar*) of gold, and by marrying, with princely portions, two Bráhman children. Having wasted his substance, he wandered discrowned and penniless to Káshí, with his queen Tárá, and his first-born Rohtás. God, assuming the embodiment of the dwarf (*báwan*), sold him as a bondsman, to test his patience, into the hand of the scavenger Kálú, who deputed him to burn bodies and collect corpse-fees. Shortly after Rohtás died from a snake-bite, and his mother Tárá carried the body to the river.

"Where is thy corpse-fee?" asked the father, unmoved.

"I have nought," sobbed the mother, "canst thou not burn thy son without a fee? Never will thy master divine that thou hast deceived him."

"Not even for my son," replied Harí Chand, "will I deceive my master."

"Take this garment," cried Tárá. "It is all I possess."

With these words she was tearing off her single mantle, but God, who was listening to the colloquy, seized her hand, saying, "Hold! a Bráhman's wife shall not be dishonored: Harí Chand, by thy faith thou hast conquered. Verily at this hour shalt thou and every denizen of this city be admitted into Paradise."

Headed by Harí Chand, all the residents of Káshí, including Kálú, departed in procession to Paradise. The courtesan Jamuná, however, who was holding the infant Pálak, refused with a woman's caprice, saying, "I am afraid." As Harí Chand was passing, she held up the infant and implored a token of favour.

"What have I," replied the saint, "to bestow? All I possess is the right to burn corpses by the river. That right do I freely grant him."

Thus it was that the scavenger Kálú entered Paradise; whilst the burning of corpses was transferred to his foundling Pálak. From this Pálak are descended the Ghátya Doms, who, in memory of their patron, style themselves "Harí Chandís" or "Domrájás."

Meanwhile Jíwan had entered the service of King Sikandar at Delhi, where, by the offices of a scavenger, he became as wealthy as devout. Yet neither his riches nor his devotion could procure him offspring. One day there arrived from Garhgajani a red-gowned friar, by name Lálbeg, who, after wandering for three days round the city without speaking or eating, suddenly tarried before Jíwan's doorstep and demanded a supper.

"Knowest thou," asked Jíwan in amazement, "that I am a scavenger? No man receiveth food from my hands."

"What," said the friar, "hath not God created thee?"

"What avails it that God creates when man avoids?"

"I will follow God rather than man," replied Lálbeg and shared the scavenger's supper.

"Name thy desire," he said, on departing: "verily it shall be granted; for well hast thou entertained me."

Jíwan clasped the knees of Lálbeg and prayed for children.

"Seven sons," replied the friar, "shall thou beget. These shalt thou vow to my service, and after me they shall be called Lálbegís.

In fulfillment of this prophecy, Jíwan became the father of seven sons, whom he devoted to the friar's service. One day King Sikandar, for some service in hunting, rewarded Jíwan with a charger, which he at once offered to Lálbeg, saying "Ride, master."

"A brave charger, truly," grunted Lálbeg, who was half-mad with the hemp-drug. "I'll make a meal of him."

The dutiful Jíwan, though sick at heart, had the charger slaughtered by the King's Qází, who received one leg as his perquisite. The remainder of the carcass, except hide and skeleton, feasted the friar for a fortnight: meanwhile backbiters, headed by the Qází, who hated Jíwan as an upstart, carried the story to King Sikandar, saying:—"To glut a crazy friar this muck-raker hath slaughtered the King's charger." The

King ordered Jíwan to appear before him. He did not deny the charge, adding only "I sinned in obedience to the holy friar."

"What," said the King, "is a friar greater than I? Produce my charger by sunset, or by the beard of the Prophet! I'll set thee adrift in a scuttled cock-boat, both thee and thy sons and thy holy friar."

Jíwan fell weeping at the feet of Lálbeg, who comforted him, and offered a prayer over hide and skeleton. Straightway the charger leapt to life: but to the general discomfiture, hobbled away on three legs instead of four.

"Of course," said the saint, "I forgot that the fourth leg is with the King's Qází."

So Jíwan returned with the charger into the presence of King Sikandar, who was amazed. "Where is the fourth leg?" he asked.

"Sire," replied the sweeper, "the Qází, who now accuses me, slaughtered the King's charger. The fourth leg is in his house. The crazy friar hath patched together a horse. Let the Qází, with all his learning, hook on but a leg."

The Qází's house was searched by the King's order, and the missing shank discovered. He was, of course, unable to attach it to the charger, and was therefore scourged in disgrace from the King's presence.

King Sikandar was also childless. He pondered on these events, thinking, "once I menaced the sweeper, and the friar saved him by a miracle. Peradventure a second menace may engender the greater miracle of giving me offspring."

"Produce thy friar," he said aloud. Jíwan hurried back to his dwelling. Lálbeg had disappeared. After fruitless searching, Jíwan returned to King Sikandar, who forthwith ordered the whole family to be drowned in the river. "Haply," he said, "your bonnie friar will appear to save you."

As soon as the order was given, the youngest of the children implored the King's mercy, crying, "I will become a Mussulman." The pious monarch spared the convert and bestowed upon him the title of *Shaikh Mihtar*, with the privilege of playing the pipe and tabor (*raushan chaukí*). The other six sons, who refused to abjure their religion, were hurried oft by the executioner, with Jíwan and their mother, towards the river. The first escaped on the road (*ráh*) and was surnamed *Ráhút*. The second concealed himself in a rice-field (*dhán*) and was surnamed (*Dhánuk*). The third sought refuge in a coppice of bamboos (*báns*) and was surnamed (*Bansphor*.) The fourth, having clapped an earthen vessel (*hándí*) over his pate, swam to Calcutta, and was surnamed (*Hárí*). The fifth floated (*helná*) down to Faizábád, and was surnamed *Helá*. Meanwhile the mother had sunk to the bottom. The sixth son, whose name was Saman, was about to follow, when he was rescued in a fish-net, because it was suggested to King Sikandar that, as he had granted the privilege of music to *Shaikh Mihtar*, he would have no scavengers for dogs and offal if the whole family were destroyed. The infant Saman, retained for these services at Delhi, could not recollect his real name, and was therefore styled by the general surname of *Lálbegí*.

There remained in the sinking vessel only Jíwan and a nameless foundling whom he had fostered whilst he was childless. At the supreme moment Jíwan invoked the assistance of Lálbeg, and in a twinkling the scuttled cock-boat skimmed the waters to Amritsar. On their arrival, Nának Sháh, who was in the tenth incarnation as Guru Gobind Sinh, summoned them into his presence and inquired their story.

"Well," said Guru Gobind in conclusion, "had'st thou served God instead of a friar, thou had'st not been left in the lurch."

"How so?" cried Jíwan in surprise. "The friar was the messenger of God."

"Had he a writ, delivered unto him by God whereby he could accredit himself as God's messenger?"

"No."

"Then the more fool thou to believe him on his word!"

"Hast thou such a writ?"

The saint pointed to the sacred volume of the Sikhs (*Granth*) and Jíwan Mihtar became his disciple. From him are descended those sweepers who profess Sikh doctrines and are known as *Mazhabís*. Jíwan's foster-son, however, from his residence at Delhi, was displeased that a disciple of Lálbeg should become a Hindú's convert. He wandered westward, therefore, and entered the service of the saint Sarwar, founding that section of Mussalman sweepers known as *Sarwar Sultánis*.

Years came and went. The bigot Alamgír stretched forth the hand of oppression against the Sikhs, and having entrapped Guru Gobind Sinh, had him murdered, and his head exposed in mockery on the ramparts of his palace. Not one of his disciples dared to strike or plead for his master. Suddenly, in the silence of midnight, the severed head lifted up its voice, crying: — "Hath none the heart to unite me to my body?" Jíwan was sweeping the apartment at Amritsar, where the saint's body was lying. Straightway he laid aside his besom and, hurrying to Delhi, revealed himself to Saman Lálbegí, whom, as sweeper of the palace, he charged, on his duty as a son, to afford him access, In the darkness, Jíwan, by his son's assistance, removed the head from the battlement, and

returned with it to Amritsar, where, as soon as it was united to the body, the restored saint sat erect, saying—

Pun rakshas ne kátá sisa:
Sriashket jagat ká'Isá !

This devil hath cut my throat:
(Come) thou saviour of the world, Jesus!

Having in these words invoked the vengeance of the English upon the Moghuls he departed from this existence; and in memory of this exploit the Mazhabi Sikhs consider themselves kinsman of the Lálbegís, and entitled to eat with them.—*R. Greeven, C. S.*

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43. Fire Making.—An enquiry was made into the subject of the ceremony of the Aginhotris from Atmá Rám, son of Shivaraj Rám, by caste a Gujaráti Brahman, resident of Resham Katrá, City Benares.

He furnished the following particulars:—Five pits (*kunda*) are dug in the ground on the ground-floor of the room in a dwelling house in which the ceremony is to be performed. Then two pieces of *pípal* wood, each one cubit in length, twelve fingers in breadth and sixteen fingers in depth, are placed one on top of the other, and a third piece, twelve fingers in length, shaped like a gimblet, is bored into them; thus a hole is run through the wood which by friction takes fire. When smoke comes the Veda is intoned, and as soon as all the wood turns into fire, the fire is equally distributed into the five *kunda*. "*Homa*" or a kind of burnt-offering (*ghi*, &c., are thrown into the sacred fire as an offering), accompanied by invocations, is offered up every day, both morning and evening. This sacred fire is kept up year after year. When it is likely to get extinguished, fresh *pípal* wood is added. In fact, the fire is never allowed to die out. This *pújá* must be done by both husband and wife as long as both are alive. Under no circumstances are they permitted to leave the city during the period of the *pújá*. Thoughout the year they do this form of *pújá*, and believe they receive the same reward of virtue in the future state from it which others receive who offer up prayers or do religious worship in other ways. If either husband or wife die within the year of *pújá*, this fire is used to ignite the funeral pile.

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44. Jaina Rosaries.—The following interesting note accompanied a collection of Jaina rosaries which has been sent by me to the Pitt-Rivers Museum, Oxford.—*W. Crooke.*

Tappagachchi Jain Rosaries.

Contents of a rosary.—Some rosaries contain 108 beads, strung and looped together by a strong thick cotton or silk-thread. The loop is surmounted by an additional triple bead, called Meru, or by three additional beads when a triple bead is not available and a silk-tassel. Others contain 105 beads, strung and looped together by a strong thick cotton or silk-thread, and surmounted by an additional triple bead or by three additional beads and a silk-tassel. The former appear to be more in accordance with the Jain Scriptures than the latter, as will be seen from the 2nd paragraph.

Beads represent various extraordinary virtues.—The beads represent various extraordinary virtues, possessed by Arihants, Siddhás, Achâryás, Upádhyayás, and Sádhus as under:—

12 beads represent 12 virtues, possessed by Arihants.
8 beads represent 8 virtues, possessed by Siddhás.
36 beads represent 36 virtues, possessed by Acháryâs.
25 beads represent 25 virtues, possessed by Upádhyayás.
27 beads represent 27 virtues, possessed by Sádhus.

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The triple top bead or three separate top beads represent Jnána, Darsána, and Chåritra.

Kinds of rosaries.—There are about 15 kinds of rosaries in use among Tappagachchi Jains as follows:—

(1) Cotton-thread rosary, worth annas 2.
(2) Sandal-wood rosary, 1 anna 6 pies.
(3) Silk-thread rosary (not used in Gujrat).
(4) Conch-shell rosary (not used in Gujrat).
(5) Red-coral rosary, worth Rs. 3-8.
(6). Rudráksha rosary, containing the berries of a tree called *Elæocarpus Lanceolatus* (not used in Gujrat).
(7) Jimápotá rosary, containing the berries of a plant called Jimápotá (not used in Gujrat).
(8) Akikulbaher rosary, containing the berries of a plant called Akikulbaher in Persian, and Akkolbaher in Gujrati (dark colour, annas 3).
(9) Amber rosary (used in Gujrat, but cannot be had either in Ahmedabad or Bombay).
(10) Crystal rosary (used in Gujrat, but cannot be had either in Ahmedabad or Bombay).
(11) White Cornelian rosary (Re. 1-5-6).
(12) Emerald rosary (used in Gujrat, but is costly).
(13) White-pearl rosary (used in Gujrat, but is costly).
(14) Silver rosary, generally containing hollow silver beads, stuffed with *lac* (sealing-wax, used in Gujrat, but is costly).
(15) Gold rosary, generally containing hollow gold beads, stuffed with lac (used in Gujrat, but is very costly).

(*To be continued.*)

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ANTHROPOLOGY.

45. **Rough Arrow Heads.**—A primitive type of arrow is in my collection from a locality in the ravines of the Ken river, 1½ mile due south of the hill of Banda.

It has been made from an agate pebble precisely similar to the myriads which now lie in the bed of the river. It has been most skilfully made. The entire surface with the exception of the left curving edge is covered with the natural brown water-worn crust of the pebble. The facets to the left abovementioned has been chipped off at a single blow. The bulb of percussion has also been removed by secondary chipping, and this is a certain test. As to whether a specimen was intended to be hefted or not is doubtful. Since writing the above I have found arrow heads of this class that is made from a ridged pebble of agate or jasper—very common in the rock-shelters of S. Mirzapur. Two of my specimens are from the Sorhow cave. B is a very fine specimen and only a little smaller than modern N. American arrow heads. I have found similar specimens, associated with fossil bones in the Bandí ravines, and a specimen in Parg Sayidpur, about 15 miles to the north of the Ganges, Ghazipur district. This type was clearly hefted in a cleft stick or reed, and from its wide distribution must be regarded as the most common type of arrow head in the hilly country bordering the Gangetic valley to the south.

Their rude character has caused them to be hitherto overlooked.—*John Cockburn.*

46. **Consecrated Implements.**—The consecrated pickaxe of the thugs has been discussed in previous notes. It is interesting to note that in Madras a criminal tribe, known as the Koravars, use in their burglaries an iron implement steel-tipped, pointed at both ends, one end fitting into a handle. It varies in length, averaging about a foot long. This instrument, according to Mr. Mullaly (*Notes on Criminal Tribes*, p. 56), is always offered by the Naik to Perumal before the party sets out, and his aid is invoked for the success of the undertaking.—*W. Crooke.*

47. **Amritsar—Sacred Arms.**—The arms of distinguished Sikhs are preserved in the Akál Búngah, and are actually worshipped by the ignorant followers of Bába Nának. Conspicuous in the armoury is the *gurz* or mace of Har Gobind, a weapon to wield which with facility would require the strength of a divine hero. Conspicious also are two ponderous swords useless to men of this degenerate age, but plied with dexterity in the era of the last Guru by the religious warriors, Jaimal and Buchetar. The latter is said, with one of these weapons, to have cut off the trunk of an elephant in battle by a single blow. Curious it is to discover among these holy weapons, maces, clubs, pistols, battle-axes, knives, daggers, &c., twenty-seven in number, a polished *Firingi Kirich*, or sword bearing the royal arms of England, purchased by a modern Sikh chief on the occasion of his visit to Calcutta in the reign of Ranjit Singh, and subsequently presented as a grateful offering to the temple.—*Calcutta Review, LXXII*, 65.

48. **Marriage customs of the house of Taimur—Marriage by capture.**—Mrs. Parkes in her *Journeys of a Pilgrim* quotes two customs of the house of Taimúr, evidently survivals from their old home in Central Asia. One was that the bridegroom had to come to the house, and carry off the young lady with a show of force. "It is an old Tartar custom," explains Colonel Gardner, "for the bridegroom to fight for his bride, and carry her away by force of arms: this is still retained." Mrs. Parkes saw the scene, and describes how the young prince came at night with an armed retinue, and was refused admittance at the gateway, but carried off his bride after a mock-fight. She adds, "the Begam would not have omitted a Tartarian custom for the world." After this the husband, after getting the young lady home, made her put her foot through the door of her palanquin, and touched the great toe with the blood of a goat which he slew with his own hands. This custom is also recorded to be "peculiar to the Timúrians."

Can any one quote similar customs among the survivors of the Delhi family, or among Indian Muhammadans generally.—*W. Crooke.*

49. **Palamau — Kharwars — Worship of Muchak Rani.**—The Kharwárs, like all the aboriginal tribes, are very superstitious and people the jungles and hills with spirits and gnomes, to whom they offer sacrifice at certain times of the year. One of the most remarkable of these is called the Dúrgágiya Deota; this spirit rejoices in the name of Múchak Râni. She is a Chamáin by caste, and her home (*naihar*) is on a hill called Búhoraj; her priests are Baígas. All the Kharwárs regard her with great veneration, and offer up pigs and fowls to her several times during the year. Once a year, in the month of Aghan, what is called the Karúj púja, takes place in her honour. The ceremony is performed in the village threshing-floor, when a kind of bread (*pakwán*) and kids are offered up. Once in three years the ceremony of marrying the Ráni is performed with great pomp. Early in the morning of the bridal day both men and women assemble with drums and horns, form themselves into procession, and ascend the hill, singing a wild song in honour of the bride and bridegroom.

One of the party is constituted the priest, who is to perform the wedding ceremony. This man ascends the hill in front of the procession, shouting and dancing till he works himself into a frenzy. The procession halts at the mouth of a cave, which does, or is supposed to, exist on the top of the hill. The priest then enters the cave and returns, bringing with him the Ráni, who is represented as a small oblong-shaped and smooth stone, daubed over with red lead. After going through certain antics a piece of tasar silk cloth is placed on the Ráni's head, and a new sheet (*dohar*) is placed below her, the four corners being tied up in such a manner as to allow the Ráni, who is now supposed to be seated in her bridal couch, to be slung on a bamboo and carried like a dooly or palanquin. The procession then descends the hill and halts under a *bar* tree till noon, when the marriage procession starts for the home of the bridegroom, who resides on the Kandi hill. On their arrival there offering, consisting of sweetened milk, two copper pice and two bell-metal wristlets, are presented to the bride, who is taken out of her dooly and put into the cave in which the bridegroom—who, by the way, is of the Agariya caste—resides. This cave is supposed to be of immense depth, for the stone goes rolling down, striking the rocks as it falls, and the people all listen eagerly till the sound dies out, which they say it does not do for nearly half an hour. When all is silent the people return rejoicing down the hill, and finish off the evening with a dance. The strangest part of the story is that the people believe that the caves on the two hills are connected, and that every third year the Ráni returns to her father's house (*naihar*). They implicitly believe that the stone yearly produced is the same. The village Baígas could probably explain the mystery. In former times the marriage used to take place every year, but on one occasion, on the morning succeeding the marriage ceremony, the Ráni made her appearance in the Baíga's house. The Baíga himself was not present, but his wife who was at home was very indignant at this flightiness on the part of the Ráni, and the idea of her gallavanting about the country the morning after her marriage so shocked the Baígain's sense of propriety that she gave the Ráni a good setting down and called upon her to explain herself, and as she could give no satisfactory account of her conduct, she was punished by being married every three years, instead of yearly as before.—*L. R. Forbes' report, p.* 41.

[This is a very interesting account of a ceremony which is evidently analogous to those described by Mr. Fraser in his *Golden Bough*, where the corn spirit is annually revived to secure favourable harvests.—ED.]

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50. **The Goddess of Cholera.**—The feast of the Goddess *Olichundi* is now being celebrated at Belgachia, contiguous to the garden of the late Mr. Duncan, at Calcutta, whither numbers of Hindu females may be daily seen wending their way. On Saturdays and Tuesdays the concourse is larger than on other days. The priest of the goddess and the shopkeepers of the shrine are making the most of the occasion.

—

51. **Mirzapur—A Korwa Vocabulary.**—The Korwas of South Mirzapur speak a dialect which even their neighbours of other tribes can hardly understand. I give below a number of common words of their dialect, and I hope the readers of *Notes & Queries* will find them interesting :—

English.	*Dialect of the Korwas.*
Hand ..	.. *Háthi* (Skt. hasta).
Finger ..	.. *Angrimun.*
Wrist ..	.. *Supung.*
Feet ..	.. *Supulikat.*
Thigh ..	.. *Pindam.*
Waist ..	.. *Mayangmi.*
Stomach ..	.. *Ladmi.*
Breast ..	.. *Kurummi.*
Armpit ..	.. *Hat-lámi.*
Throat ..	.. *Hatomi.*
Moustache ..	.. *Dadhimun.*
Cheeks ..	.. *Johamm.*
Nose ..	.. *Mumm.*
Eyes ..	.. *Medmi.*
Forehead ..	.. *Samammi.*
Head ..	.. *Bhaumi.*
Ears ..	.. *Luturmi.*
Locks of hair	.. *Chundim* (Skt. *chúda*).
Nails ..	.. *Nahenmu* (Skt. *nakha*).
Tongue ..	.. *Alangmi.*
Teeth ..	.. *Tiringmi.*
Tiger ..	.. *Kul.*
Leopard ..	.. *Kodari.*
Deer ..	.. *Sarám.*
Bear ..	.. *Báná.*
Jackal ..	.. *Buá.*
Den ..	.. *Rásu.*
House ..	.. *Odáú.*
Door ..	.. *Dwármi* (Skt. *dwára*).
Mungoose ..	.. *Togo.*
Fish ..	.. *Háku.*
Snake ..	.. *Bing.*

Numerals.

One ..	.. *Ego.*
Two ..	.. *Dugo.*
Three ..	.. *Petang.*
Four ..	.. *Chárgotang.*
Five ..	.. *Pánchgotang.*
Six ..	.. *Chhagotang.*
Seven ..	.. *Sátgotang.*
Eight ..	.. *Athgotang.*
Nine ..	.. *Nangotang.*
Ten ..	.. *Dasgotang*

—*Rámgharib Chaubé.*

52. **Indian Stone Implements.** — In the following notes I purpose to describe a large collection of stone implements collected by me, principally in the Banda District.

I may begin by stating that no distinctly barbed specimen of an Indian arrow head has come under my observation, nor are any such given by Mr. Ball in his paper on the forms and geographical distribution of stone implements in India. There is, moreover, no specimen of this class in the Indian Museum.

Mr. Evans, however, mentions a specimen at page 361 of his work, in the possession of Professor Buckman, stated to be from India. "It is acutely pointed, about 2⅜th inch long, tanged and barbed, though the parts are now broken ofl."

The nearest approach to this type in my collection is specimen No. 1. This specimen was found by me at Kalyanpur, about six miles south-west of Manickpur Railway Station.

The locality was a sloping, denuded surface which, from the abundance of chert spalls and imperfectly finished implements that lay on the surface, had evidently been the site of an ancient encampment for some considerable time. The remains were not sufficiently abundant in my opinion to indicate a regular manufactory.

This arrow head is, I consider, an abortive or rejected specimen, and has never been used. Proceeding to argue as if I were the savage engaged in making it, I will discribe my idea of the successive steps employed in its manufacture, and the causes that led to its rejection.

First, a large flake had been detached by a blow from a block of chert. This blow had been administered at the point *A*. This flake apparently showed promise of yielding a tolerable arrow head which induced the maker to carry the processes further. I omitted to mention that.

It is probable that the flakes which have been removed on either side of the dorsal surface to form the cutting edge had been done prior to the entire flake having been removed from the block. The acuminate arrow-shaped point was then wrought with a punch, and the attempt at the tang and barb then made.

The arrow would never have been a good one owing to the brown crust of sandy impurity that coated the left dorsal surface, but the maker had yet hopes of eliminating this by secondary trimming. When, however, the chip on the left top cutting edge was removed the maker probably saw the depth of the crust and the hopelessness of ever giving the head a sharp strong point. The gritty crust which forms more than half the thickness of the point not possessing the requisite qualities for a cutting edge and penetration. The specimen was, therefore, rejected nearly finished. I am aware that this attempt of mine must not be regarded as anything more than a mere speculation, and is I am aware open to criticism.

The specimen does not require further description beyond the statement of the fact that it is 1·75″ long and 1·04″ broad. It is composed of yellowish chert which has weathered to black on the dorsal surface. The entire surface has a weathered coating which either indicates great antiquity or exposure to jungle fires.

Specimen *B* is an imperfectly worked arrow head. It was found by me on the spot where I was about to pitch my tent, 60 yards from the mouth of the Gupat Godauli cave. It would be profitless to speculate as to whether the specimen had at any time been washed out of the cave; suffice to say that there were no other specimens of flints on the spot where it was found. At distances varying from 150 to 500 yards further up along the banks of a small stream numerous small collections of flakes and spalls were to be found. To proceed to a description of the specimen: it may be described as a large flake 2¼″ long, of a soapy yellow chert which had been rough chipped into a triangular form with the object of being manufactured into an arrow head. The material of which it is made is admirably suited for the manufacture of flint implements, and, were it not for the flaws, or rather stratification, at the left side of the specimen which interfered with its homogeniety, I conceive that it would have been manufactured into an admirable barbed and tanged arrow head. Such specimens I foresee will be found in this part of the country when carefully searched for. My official duties have prevented me from instituting anything like a thorough search. The linear markings or stratifications must have interfered to so great an extent with the working of the specimen that it was rejected.

The bulb of percussion is well marked in this specimen, which must have been struck from a block of considerable size.

Figure *C* is one of those dubious specimens of which it is difficult to speak with certainty. It may be a perfect arrow head which had once been used, and it may, on the other hand, be a rejection. I am uncertain of the exact locality, but it is probably from near Kalinjar.

The material is a dirty waxy chert of coarse texture containing a small mass of whitey porcellaneous chert at the base. The base, I may observe, has been worked to admit of hefting, and the entire head, though of rude workmanship, would, from its form, impart a rotary motion to an arrow.

It measures 2·25″ in extreme length by 1·25″ in extreme width.

Specimen *D* is obviously a rejected arrow head, and would have been a broadly triangular arrow head when finished. It is made of somewhat similar material to the last, and has two well-defined cutting edges.

The two divergent red lines or flaws in the basal portion has led to its rejection. It measures 2·10″ in length.

Specimen *E* is, I consider, the only specimen of the series which was unquestionably a perfect arrow which had been once hefted and used.

Not only is it a complete specimen, but the fact of my having found it in a ploughed field or land that was once jungle and where no other flints were to be found is, I consider, evidence that it was lost in the chase. It measures 1·25″ in length by ·75″ in width.

It is composed of yellowish-white chert of tolerably uniform texture, containing a single vein of a whiter and harder chert which runs through the specimen diagonally, and has been perhaps intentionally skilfully kept in the centre.

The sharp point of the arrow head has evidently splintered off by contact with some hard substance.

It will be seen that this arrow head, like most of the others, has been made from a flake. It is consequently flat on one side, but is very strongly angular on the other, having therefore an acute ridge running down the centre. A deep notch has been removed from the lower third to admit of the arrow head being mounted on the shaft with greater security. A small flake has been taken off the roundly prominent bulb of percussion on the opposite side with the same object. The specimens previously described have all been of arrow heads of large size; the specimen under review is decidely small. I find, however, that it is larger in every way than the specimen figured at page 364 of Evans' work (figure 343, full size), which was found hefted in a peat mass in Switzerland.

Both forms were, I conceive, in use at the same time. The larger was used against the huge bovidæ and cervidæ that abounded in this part of Banda. The smaller for general purposes and against smaller ruminants, &c.

The iron arrow heads of the Vedahs and other Indian aborigines at the present day are remarkable for their large size, and inasmuch as our own lance heads, hammers, arrow heads, &c., are mere copies in metal of previously existing patterns in stone, so I would infer that the aborigines about Banda used a large form of arrow head.

This specimen was found by me five miles south-west of the sacred hill of Kamtanath or Chitrakot.

F was found three miles south of the sacred hill of Chitrakot or Kamtanath Karwi. It has been blocked out into the triangular form, and the outline would probably have been retained.

I found a sister-piece alongside, but this has been mislaid.

It measures 1·55″ in length by 1·30″ in width at the base, and is composed of a fine chert of the same colour as lithographic stone.

The occurrence of these stone arrow heads so close to the scene of Ráma's exile is of the greatest interest.

The elephants spoken off by the bard Valmik have utterly disappeared off the scene. But tiger, bear and sambhar are yet to be procured in the adjoining hill ranges and on the banks of the Paisani near Unsuiya, about four miles distant. This is one of the few localities where *Axis maculatus* is to be found on the borders of the Banda District.

G is a specimen which has been rejected, owing to its being traversed by numerous veins of hyaline quartz, and it was also apparently rejected for a similar reason. They are both from the flint field of Kalanjar.

H has the characteristic red earth of this locality well marked on its upper surface.

I is a specimen of a very fine brown, white, and grey opalescent chert. It is, I am inclined to think, a rejected arrow head. The rounded edge at the base I am inclined to regard as a rude barley: locality Kalenjar.—*John Cockburn.*

53. **Eastern Districts, N-.W. P.—Games played by Village Boys—(1) The game of Tilai Tilwa.**—Boys in the eastern districts of N.-W. P. play the above game. A number of boys take part in it. It is played in this way. Two parties of equal number of boys are made. A head under the title *meth* is appointed for each party. The players are called *goiyán.* When the party has been made and the leader (*meth*) appointed, each party with its leader is made to stand in a line opposite to the other. Then the *meth* or head of either of the parties puts a question to the *goiyáns* of his rival's party to this effect:—

"There are two males (*tílwá*) and three females (*tilaí*) and the house stands to the east. Let me know the name of the owner of that house." This is an example only: it is the *meth's* choice to put any question like this having regard to the fact whether there is any family in the neighbourhood which has as many males and females as he says. If the *goiyáns* guess it correctly the *meth* keeps it secret between him and the rival. Then his rival, the other *meth*, puts a similar question to his rival's party. If they fail * the *goiyáns* of the one party who have guessed correctly ride on the back of the *goiyáns* of the other party which failed, and the bearers carry their burden to a neighbour's house and enquire from the females of the house thus:—

"*Tar kai úpar ki uprai kai úpar*, *i. e.*, whether those who are under should continue to remain so, or those who are up should be under." If the females of the house are kind-hearted they will say "*tar kai úpar, i. e.*, those who are on should go under." Then the mounted players will have to take those who are under upon their backs and bring them to the *meths.* Then the game begins anew as has been described above.

* If they do not fail the questions will be but to each party afresh.

(2) **The Game of Lillo.**—The above game is played by boys in a tank or river at the time of bathing. A number of boys take part in it. It is played in this way:—

One of the boys makes a circle with his hands joined at ends and asks the rest to dip their fore-finger in turn in the centre of the circle. If in doing so a heavy sound is produced in any player's turn he is considered "thief," and the rest swim away from him and will not let the thief touch them. The thief pursues them and they swim quickly and return to the bank and touch a particular stone or mark, and then there is no fear of being "thief." The same boy continues to be thief. If the thief take hold of a player before he has touched the mark the thief becomes *sáhu* or "banker," and the boy caught becomes "thief." In this way the game goes on till the players are tired of swimming.—*Pandit Ramgharib Chaubé.*

54. (a) **Mathematical Problems — The Tower of Hanoi.** — This game, the object of which is to transfer a number of different sized perforated discs, one by one, from one of their upright pegs to another, with the condition that no disc must ever be placed above a smaller one, is said to be religiously played with sixty-four golden discs by the Bráhmans beneath the dome which marks the centre of the world, in the great temple at Benares, with the belief that when they shall have accomplished the task, all creation will dissolve with a thunder clap. As a matter of fact, if they ever made a mistake, it would require constant play for countless ages to finish the game.

[i. Is the game played by the Bráhmans in the great temples at Benares; and if so, is this legend attached to it?

ii. If the game is not so played, what is the origin of the story? Is it of Hindú origin? The account of it is taken from Ball's *Mathemetical Recreations and Problems*, p. 79, where a reference is given to paper by M. de Parielle in *La Nature*, *Paris*, 1884, part I., pp. 285, 286.—ED.]

55. (b) **The Mango Problem.**—Four villagers went to Calcutta, and took with them a large basket of mangoes, to be shared equally when they got home. They also had a monkey with them. They travelled back to their village by a night train, and settled down for a night's sleep. But one of them waited to see the other go off to sleep, when he pulled out the basket of mangoes, and divided them into four equal heaps, and, finding one over, gave it to the monkey. He then appropriated and secreted among his own things one of the four heaps, and put the rest back in the basket, hoping to get also his share of them in the morning in the ordinary way. He then went to sleep and the second man woke, and did precisely the same thing in every particular, giving to the monkey the odd mango which he found over. And in turn the third and fourth men did likewise. When they got out of the train in the morning, they were of course all anxious to get the division of the mangoes over as quickly as possible and no questions asked. Here again there happened to be one mango over after the rest had been equally divided, and by common consent this was given to the monkey. The problem is to discover the least number of mangoes they could have had to begin with, in order that things might happen as stated at each of the five divisions.—*T. C. Lewis: Lahore.*

[i. Can any one give an account of the origin of this problem, or say where it is to be found?

ii. Can any one give any other similar curious problems of Hindú origin, or supposed so to be? If so, can they give any information regarding their history? Is there any collection of such questions, ancient or modern, in this country?—ED.]

56. **Rosaries of Snake Bones.**—In connection with Note 758, No. 12, Vol. II, *Notes & Queries*, I may note that the *Bádi* Nats of South Mirzapur have a musical instrument called *Nág-daman* (subduer of snakes). They tie rosaries of snake-bones on it. They hold the instrument sacred. But it does not become sacred unless furnished with two rosaries of snake bones. The instrument is worshipped by them occasionally. The beads of these rosaries are often tied on the wrist of sick persons to cure diseases by Bádis, so these Bádis stupefy snakes by blowing this pipe and use the snake bone rosary to effect cures as the Madári Fakírs or regular snake-charmers do.—*Ramgharíb Chaubé.*

57. **The following verses contain rules about rosaries:**—

Arishtam putra jiwam cha shankham padmam tathá manim;
Kush granthinch rudraksham uttamam uttamam uttarottaram.

The wood of the ním tree, *Nagelia putram jiva*, conch shell, lotus fruit, and gems, *kusa* grass and *rudráksha* (the berry of the *eleocarpus*, of which rosaries are made), are proper articles to make beads of for telling spells (*mantrá*) on. Their efficacy is according to the order in which they are placed; the last one being the best.

Anguli jap sankhyanam ekekam baránane;
Parbhir dash sankhyátam putra
Jiwam phalair dasha
Shattam wai shankh manibhit prabalaish cha sahasram ka:—
Mankhre dash sáhasram san barne laksham uchyate.
Kush granthyá koti gunam tuloyántkam phalam:

"If you tell your *mantrá* on your fingers once you will have the reward for telling your *mantrá* only once, but if you do so on beads of *ním* wood once, you will have the reward for telling it ten times. If you do so on beads of conch or gems or coral, you will have the reward for telling it a thousand times. If you do so on beads of pearls once, you will have the reward for telling it ten thousand times. If do so on beads of gold, you will have the reward for telling it a hundred

thousand times. If you do so on the beads of kusa grass, you will have the reward for telling it a million times ; and if you do so on beads of tulsi wood, you will have the reward for telling it innumerable times."

Akshunn sam randhrá cha pari purná drirha nawa ;
Nishchalá grathitá byangá anyony ghrishti barjitá ;
Sashabdá chanchalá yá tu trutitá grathitá tu já ;
Bhinn sutrena grathitá pákhandasya purátini :
Málá dukh pradáinyó grathitá nindyá tantu bhih.

"Unbruised, with even tops, full strong and new rosaries are good.

Immovable, tied, ill-made, and running against one another rosaries are prohibited to be used.

Those that are noisy, easily moving, broken, knotty, and strung together on a broken thread are fit to be worn by a hypocrite.

Rosaries strung on a dirty thread are calculated to bring misery on the persons who use them."

Akshasthi mátrá manayah shreshtá syur jap karmani ;
Ashtottar shatam sankhyá maninám shreyasi bhawet :
Tadarth sankhyá kathitá madhyamá cha dhamá punah ;
Sapt vinshati sankyátá tato naivá dhamá bhawet.

The rosaries of 108 beads are the best, the rosaries of 54 beads are better, and those of 27 beads are good. Those of a smaller number of beads are not good.

Tarjanyá na sprishet sutram na kampenn bidhunayet ;
Angushtasyatu madhyastham pari bartam samácharet;
Madhyamáharshanam tasyáh sarb sidhi prudáyakam ;
Nanyángulbhirakarshena uakhaishcha tathá sprishtét;
Abháwe twaksh máláyáh kush granthya ath pániná ;
Jap aivam hi kartabya ekagra mansá sadá.

"The thread of the rosary should not be touched with the forefinger, nor should one shake the hand while telling the beads.

Putting the rosary on the middle part of the right hand thumb move the beads.

Drawing the beads with the middle finger is calculated to realize the desires of the person who tells the beads.

One should not draw the beads with other fingers, nor should one touch the beads with the nails.

In default of rosaries of wood one can use the rosary of *kusa* knots on the fingers. One should tell the beads in this way with his mind undisturbed and closely attentive.—*Pandit Râmgharíb Chaubé.*

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58. **Beads of Earth.**—Bráhmans often terrify their oppressors by keeping their hair unshaved and nails grown to an enormous size. When they do so they keep about their neck and in the hand—right generally—beads of earth on which they tell *mantrás*. It is supposed that their doing so destroys the oppressor, root and branch.

A saint of the potter caste in Azamgarh has lately enjoined his disciples to put on their neck beads of earth and tell the name of Ráma on these earthen beads. The complete and accurate account of this saint the undersigned is collecting, and it will soon appear in *Notes & Queries.*—*Ramgharíb Chaubé.*

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59. **N.-W. P.—The seat provided for a Hindu Bridegroom by the female relations of the Bride in their apartments after marriage.**—Amongst Hindus, in these districts the female relations of the bride, when the bridegroom goes after marriage into the female apartments, provide him with a cushion seat on the ground, but place under it the refuse of betel chewed by the bride and a piece of cloth that had been worn by her. It is considered that if the bridegroom sits on this seat he will ever remain obedient to the commands of the bride. The female relations of the bridegroom warn him, before he starts for the house of the bride, not to sit on any seat provided by the female relations of the bride in the female apartments, but to kick it away and to sit down on bare ground. The bridegroom implicitly obeys these instructions.—*Sanwal Singh.*

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60. **Tibet—Marriage Custom.**—At a recent meeting of the Asiatic Society of Bengal Babu Saraf Chandra Dat gave a long and elaborate account of the "Marriage Customs of Tibet." In the western part of Tibet marriage by capture still prevailed to some extent. When a young man wished to marry a girl he watched her movements, and ascertained the places which she frequented. When he found a good opportunity, he came, accompanied by one or two friends, and, finding her alone, carried her by force to his house. He lodged her in a separate house, and took every care of her, and, when he went out, he left some trusted friend on guard. If the girl refused to live with her captor, or the parents did not permit it, the matter was settled by the village elders or the tribunal of the *jong-pon.* If the marriage was allowed, an auspicious day was fixed for the ceremony, in which wine-drinking played a large part, and which was therefore called Changthung—drinking of wine. The marriage customs of Central Tibet were much less primitive. There boys and girls were married as soon as they had passed the age of puberty. The astrologers had first to be consulted, and the consent of the maternal uncle to be gained. Then the formal proposal of marriage was made, and the parents of the bride fixed an auspicious day for the rite. On the day fixed the friends of the bridegroom proceeded to the house of the bride, and she, after many observances to propitiate the gods and the Noga demons, was placed on a pony, and slowly led to her future home. Neither music nor singing marked a Tibetan marriage at the outset, but they entered largely into the ceremonies with which it concluded.

FOLKTALES.

61. The Tiger, the Brahman, and the covetous Goldsmith *.—There was once upon a time a poor Bráhman who used to get his living by begging. One day in his wanderings he came to a stream in the jungle near which a tiger had his den, and it was guarded in turns by his four servants—the swan, the parrot, the jackal, and the crow. On that day the swan and parrot happened to be on duty. When they saw the Bráhman approach they called out—

"Miserable Bráhman ! make your escape while you can. If the tiger knows you have come he will surely devour you."

"I throw myself on your protection," said the Bráhman. You can eat me or spare me as you will."

The swan and parrot, pitying him, went to the tiger and said :—

"Master ! a beggar Bráhman is standing outside. What is thy pleasure regarding him ?"

The tiger answered :—"If he is really hungry, you can open my treasure-house and let him have as much as he pleases."

The Bráhman was taken into the treasure-chamber, where he loaded himself with as much wealth as he could carry. He took it home, thanking Bhágwán for his mercy, and lived in prosperity for a long time.

He had a friend, a jeweller, who went to him one day and said :—"Panditjí ! as we are friends let me have a share in your good luck."

The Bráhman agreed and offered to take the goldsmith with him when he next paid the tiger a visit.

They started, though the Bráhman's wife advised her husband not to go. By ill-luck the jackal and the crow were on guard that day. When they saw the pair approaching they said one to the other :—"Let us tell the tiger and he will kill these people, and then we can have a good feed."

Meanwhile the tiger called out to the Bráhman—

"The parrot has gone to the forest of Nanda,
The swan to Mána Sarowar lake :
The crow and jackal are my ministers.
For you the times are evil †

The goldsmith asked the Bráhman what this warning of the tiger meant.

The Brahman replied :—"The times are changed and the guards are different. Escape at once if you value your life."

The goldsmith said :—"You can run away if you please. I will steal in through the back of the den and get hold of some of the treasure."

The Bráhman went away and the goldsmith crept into the back of the den. But the jackal and the crow saw him, and informed the tiger who jumped out and killed him. The Bráhman returned home, and that was the last visit he paid to the tiger.

* A folktale told by Akbar Sháh, Mánjhi, of Manbasa, Dudhi, Mirzapur, and recorded by Pandit Rámgharíb Chaubé.

† *Suggd gayé hain Nandban,*
Hansá Sarowar Tál :
Mantrí hain ab kág, srig :
Ihwán burí ahwál.

Nandban is in Mathura,
Mánsarowar lake on the Himálaya.

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62. Kumaon—Folklore.—Can any one say where a collection of folktales of Kumaon by Minaef can be obtained ? The following abstract of the book is from the *Saturday Review* of 12th May, 1877 :—

The tales which Mr. Minaef found in Kumaon are of the usual kind, dealing with themes which are tolerably familiar. But what he calls the legends are somewhat peculiar. They are intended to be sung to a kind of flute or drum accompaniment, their monotonous and protracted chant reminding the Russian traveller of the builinas or metrical romances of his native land—

"At their exact meaning it is somewhat difficult to arrive ; for they are extremely verbose and obscure. The stories, on the other hand, are sufficiently simple, some of them being abridged versions of tales occurring in the *Panchatantra* and other collections. In No. 2, for instance, we find the ingenious jackal, which frightened away the lion by its braggart language ; in No. 9, a Kumaon Alnaschar shakes his head when his imaginary children ask for food, and so breaks the pot on which his dream of success was based ; No. 27 tells somewhat feebly the well-known tale of the Forty Thieves ; and No. 45 is one of the numerous varieties of the Oriental history of King Lear and his youngest daughter. Magic implements play an important part in the stories. Fortunatus meets the supernaturally endowed beings who enable him to overcome all difficulties, and the dead are brought to life by means of the resuscitating fluid which so often figures in the tales of the East of Europe. More than once we meet with the story of 'the giant who had no heart in his body,' the Punchkin of *Old Deccan Days*, the Koschei the Deathless of Russian tales. One story—No. 10—tells how a Faqir carried off the wife of the youngest of a king's seven sons, and concealed her 'beyond the seventh sea.' Her husband and his six brothers went in search of her, but were turned by the Faqir into trees. The king's solitary grandson, when he grew up to man's estate, went in his turn to look for his father and his uncles, and came to the place where the magician lived. One day the youth, hiding in the sand by the seashore, saw the Faqir go down to the water-side. 'All the

water dried up. The Faqir went away, leaving his sandals behind him. Now all the strength of his magic lay in those sandals. The youth donned them and went to his aunt,' the abducted princess. Having consulted with him, she extracted from the Faqir the secret of his life. 'On the shore of the sixth sea,' he said, 'there is a palace; and under the palace there is a hall of justice; and underneath it, below the ground, there is an iron cage, and in the cage is a parrot. If any one kills that parrot, then I shall die.' And the youth laid his hands on the parrot, and by killing it put an end to the Faqir, who before dying breathed upon the seven trees and turned them back again into living men. In the other story—No. 46—a boy is handed over by his father in fulfilment of a vow to a Yogin who is a cannibal. The Yogin receives the boy kindly, and shows him all the rooms in his house but one. That 'Forbidden Chamber' the boy enters during the Yogin's absence, and finds it full of bones. From them he learns what he must do in order to save his own life and restore theirs. After a time the Yogin returns, places butter in a cauldron, and sets it on a fire, and then tells the boy to walk round it in a circle. The boy pleads ignorance, and induces the Yogin to show him how to do so. But while the Yogin is stepping round the boy kills him with a knife, and throws his body into the cauldron. Out fly two birds, the one red the other black. The boy kills the red bird, and flings the black one into the cauldron. Having thus put an end to the Yogin, the boy finds in his house a gourd containing life-giving nectar, with which he brings back the dead bones to life.

"Some of the tales are about the demons who, according to the natives, haunt every hill or tree. Thus in No. 4 a man goes into a wood and meets a bhút. At first it appears in the shape of a dog, and follows at his heels. Presently he hears a strange sound behind him, and becomes aware of a herd of swine chasing him. Having driven them oft by throwing stones, he goes a little further and meets a lion. Having escaped from it by climbing a tree, he next meets a fair damsel. 'Rejoicing thereat, he began to talk to her. He said much, but she kept silence. Presently they came to a bridge. She pushed him off the bridge, and he fell into the water. The poor fellow was all but drowned.' According to Mr. Minaef, bhúts of Kumaon are frequently the souls of the dead, to whom worship is paid by the natives. The Rákshasa or demoniacal cannibal frequently occurs. Thus, in No. 42, a variant of the well-known 'Right and Wrong' story, four Rákshasas devour a harmless demon of the Pisácha class. In No. 43 a king marries a Rákshasí, or female demon, who induces him to fling his seven other wives into a cavern, where hunger compels them to eat six out of their seven children. The seventh escapes, and eventually destroys the Rákshasí, discovering her life in a bowl at the house of her family, whither she has sent him with the intention of having him devoured there by her relations. Along with her six other lives are found, each in its own bowl; just as in a Samoyed tale told by Castrén, seven brothers are in the habit of taking out their hearts every night and sleeping without them, which hearts are found and destroyed by the hero of the tale, who thus puts an end to the seven brothers. In No. 44 seven brothers go abroad, and after long journeying arrive at a town which is 'all in ruins.' There they take up their quarters in a palace, sleeping by night in a huge bed which holds them all. Through that palace there all day wanders a goat, which at night becomes a Rákshasí, and from time to time eats one of the brothers. Their number gradually decreases till at length only two are left. These survivors tie themselves together at night. One of the two suddenly awakes and finds the other being devoured by the Rákshasi, who thereupon takes the form of a fair damsel, and says that next day she will become his wife. At earliest dawn he runs away from his proposed spouse, but she follows him. He climbs a tree, and she sits at the foot and weeps. Presently up come a Rája's servants, to whom the man hands over his would-be wife in return for two lakhs of rupees. So the Rákshasí is taken to the palace, where she proceeds to kill and eat all the birds and beasts in the neighbourhood. Perhaps the most eccentric of the stories of this class is No. 11. A Bráhman received one day from a bhút a feather which enabled its bearer to tell what people had been in a previous state of existence. Now the Bráhman was cursed with a quarrelsome wife. By the help of the feather he found out that he had previously been a tiger and she a dog. So he set aside his uncongenial wife, and chose another, in whom his feather enabled him to recognize an ex-tigress. After which his house became a happy home. The reason why the bhút gave the feather to the Bráhman was this:—The demon was in want of a human body to eat; and, being fastidious, it did not wish to eat the body of a man who in a previous state of existence had been a beast. So it commissioned the Bráhman to pick him out from among the heaps of corpses lying on a battle-field the body of a man. But, before sending him off on his quest, it gave him a feather to put on his head. The Bráhman arrived on the field of battle, 'and saw millions and millions of corpses, but only one or two of them were shaped like men. He took one of these human bodies and delivered it to the bhút. The bhút rejoiced greatly, and gave the Bráhman many rupees.' On one occasion, according to a legend related by Mr. Minaef,

the English Commissioner 'Sahib Tiliar (*i. e.*, Trail)' referred a dispute between two natives of Kumaon to the decision of a judicial demon who was the ruler of fifty-two other bhúts. The demon caused blood to burst forth from the native who was in the wrong. 'This occurrence was made known to the Sahib. So he inflicted punishment on the wrong-doer.' "

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63. The Rival Queens*.—There once was a Rája who had two Ránís, the younger of whom he loved exceedingly. She became in child and brought forth a beautiful son. But the other Rání put two stones in her bed, and sending the child into the jungle, told the Rája that the Rání had been delivered of stones. The Rája was wroth and drove the Rání out of his palace. She wandered into the jungle and found a child lying under a tree. When she saw it the milk rose in her breasts and she gave it suck. Then a Rája passed by and pitying her took her home with him and supported her and her child.

By and by the boy grew up. One night the Rája in a dream saw the most beautiful woman he had ever seen in his life. In the morning he called his courtiers and said :—

" Whoever finds this woman for me shall receive my kingdom." All the courtiers searched for the woman, but failed to find her. At last the prince went in search of her. He came to the city of a Rája who offered him service.

" What pay do you require ? " the Rája asked.

" A lakh of pice daily," answered the prince.

" What work can you do ? "

" I will do what no one else can do."

So he was appointed, and one night in the month of Bhádon the Rája heard a bitter cry outside his palace walls. The prince went out to see what was the matter. He came to a burning-ground south of the palace, where he saw a woman standing naked with a drawn sword in her hand. The prince asked the cause of her grief.

"I am a witch (*Dáin*)," she answered, " and I am weeping because your Rája will die to-morrow."

" Is there any means of escape ? " the prince enquired.

" Yes ; if any servant of his offer his head to me, the Rája will live for twenty years."

When he heard this the prince at once cut off his head with a sword. Then the witch ceased from her lamenting. Next morning when the Rája heard of the death of the prince he was much grieved. He went to the temple of the Devi to pray. The goddess was appeased, and offered him any boon he chose to ask. He asked for the life of the prince. When he revived he tried to cut off his head a second time, but the goddess held his hand and said :—

" I am pleased with thy devotion. Ask for anything thou choosest."

The prince asked for the woman of the dream. The goddess granted her to him. He took her to the Rája, who conferred his kingdom on the prince, and he reigned happily for many years.

[This is the wicked step-mother type who in Indian folklore is represented by the jealous co-wife. Their intrigues are a stock-subject in the folktales. (See, for instance, Tawney, *Katha Sarit Ságara* I., p. 356, see Temple : *Wideawake Stories*, p. 397).

[Instances of people falling in love in a dream are common : Tawney *loc cit*, I., 276, and Dunlop, *History of Fiction*, edited by H. Wilson, I., 258). The story also supplies an example of the nudity spells, of which I have given numerous examples in my " Introduction to the Popular Religion and Folklore of Northern India."—ED.]

* A folktale told by Ramanandan Lál, village accountant, Kon, Mirzapur District, recorded by Pandit Rámgharib Chaubé.

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64 . The Four Fools.*—Four men, one of whom was lame, the second blind of an eye, the third bald, and the fourth hump-backed, were sitting one day outside of the village, when a stranger came up and made a *salam* to them. They at once began to quarrel and disputed for which of them the salute was intended. The stranger smiled and said :—" For the biggest fool of you four." So they went to the Rája to decide who was the biggest fool.

The bald man said :—" I had a wife whom I deeply loved. One day I asked her for fire. She replied that she had just coloured her hands and feet with *lac* dye (*maháwar*) and could not dirty them. So I took her on my back and went to a neighbour's house, who gave me fire in an earthen pot (*borsi*). As I was taking it home the pot began to burn my head, but I could not take it down as I was holding my wife, and I was afraid to break it. So the end was that my crown was so burnt that all my hair fell off."

The humpback said :—" I was one day ploughing and a stranger came and told me that my wife was delivered of a son, and that I ought to go and give her the birth present (*lochana*). So I took some clothes and jewellery and went as he told me. A woman then showed me a baby and took the presents. As I was dandling the baby on the top of the house her real husband came in and knocked me down. So I have been humpbacked ever since."

Then the lame man said :—" I had two wives who loved me so much that they used to wash my feet daily and drink the foot ambrosia (*charnamrita*). One day only one wife was at home. She washed my feet and drank the water. When her co-wife returned she was so much enraged that she cut off my leg with a knife."

The one-eyed man said :—" I also had two wives, who used to sleep each on one side of me on my extended hands. One night the lamp

* Folktale recorded by Lala Rajbahadur Lal of Mirzapur.

needed trimming, so I called a maid who let the burning wick fall into my eye. I could not release my hand except by waking one of my wives. So my eye was lost." Then the Rája said :—"The man who had neither wife nor child and still gave the birth offering was the greatest fool of all." So the others returned home in grief and mortification.

A second version runs as follows* :—

There were once four idiots who started in search of work. On the road a horseman met them. They all saluted him and he gave a salam in return. On this all four began to quarrel, each saying that the salute was meant for him. At last they referred to the horseman.

"I meant," said he, "the salam for the greatest fool among you."

Just then a Pandit passed by and they asked him to judge between them.

Said the first of them—

"I am the greatest fool and this will show it. After I was married I went to see my wife and when I approached her village her friends came out to welcome me. But I was ashamed to go with them. So I dressed myself as a mendicant and went to the house of my father-in-law to beg alms. My mother-in-law came out and said to me: "Sháhjí !† here is some bread for you."

But when I saw her I covered my face as I was ashamed to look at my mother-in-law. She went on pressing me to take the bread, and as she advanced I retreated until I fell into the well. Then she cried out—

"Help! Help! neighbours! the beggar has fallen into the well."

They all ran up and hauled me out. Then up came my father-in-law who recognized me, but was too ashamed to own me. He took me into the house on pretence of giving me food. Then he said :—

"What do you mean by coming in this way?"

"I was very anxious to come," I answered, "but I was too shy to show myself."

"Well you are the biggest fool I ever saw," he said and turned me out.

"Now, am I not the greatest fool?" he asked.

"I am a greater fool than you," cried the second. "Once I went to see my wife and she received me most affectionately, made me sit down and gave me a betel to chew and a pipe to smoke. Then she went off to arrange for my dinner. I was terribly hungry and looked about for something to eat. I saw some dry rice in a pot and filled my mouth with it. Then in came my mother-in-law and began to ask me of my household and friends. I could not answer as my mouth was filled, and when she saw my cheeks swelled she sent for the barber.

"This is a very bad case," he said," and it was well you called me in."

So out with his knife and he slit open both my cheeks.

"That was a bad abscess," he said, and when he saw the grains of rice he added: "what a terrible lot of maggots were in it too!" But when my wife learned the truth she said :—"Clear off! who would live with such an idiot?"

"Now, am I not the greatest fool of all?"

Said the third :—"After I was married I was too shy ever to visit my wife. Soon after my wife's sister was about to be married and I was asked to the wedding; but I was ashamed to go. At last my father-in-law sent a servant with an ox cart (bahali) to fetch me. Even then I would not go, but when the day came I thought I would like to see the dancing and I went on foot. When I got near the village I halted at a shrine‡ where a faqír lived, and I changed clothes with him and sat down among the beggars. First all the relations and clansmen were fed, then the neighbours, and last of all the scraps were passed on to us. Then one of the beggars who knew I was an outsider, called out :—

"A little fresh meat is wanted to complete the feast."

And with this he knocked me into a pit full of water and mud. The others pulled me out, but my father-in-law saw me and said to my father:—

"Do my eyes deceive me? Can this be my son-in-law?

Then I saluted my father, but he ran at me with evil language, and drove me out of the place. Now, am I not a bigger idiot than the others?

Then the fourth said :—

"I am a greater fool still. I am a Rájput by caste and a cultivator. When I came home one day from the field my wife put stale bread (basí rotí) before me. I told her to bake some more fresh, but she would not, and I ate nothing and went back to work. When I came home at nightfall I was very hungry, but she put the same bread before me and I would not eat. I lay down to sleep, and next morning I held my breath and lay in bed like a dead man. She came up and whispered to me :—

"Thákur Sáhib§ You had better eat the bread, or I will call in the people and have you cremated."

But I paid no heed to her words; so by and by she began to wail.

* A folktale told by Ali Sajjad, Assistant Registrar of Mirzapur.

† A respectful way of addressing a faqír.

‡ *Takiyá*, the place where a Musalmán faqír stays.

§ The Rájputnís' way of addressing her husband.

"Alas my husband! Alas my husband!" and the clansmen assembled. They asked:—"How did he come to die? He was well yesterday."

"Yesterday," she said, "he fell ill of obstinacy and this caused his death."

So they made a bier, laid me on it, carried me to the river bank and prepared a pyre. They put me in it and were just lighting it when my wife whispered to me.

"Thákur Sáhib! he bread is still ready, and you had better eat it or be cremated."

"Bring it," I cried out, "and I will eat it perforce." So all the folk were amazed; but when my wife told them the story they jeered at me and said:—

"Fool! be off!" Am not I the greatest fool of all?

But the Pandit said:—

"No one can, judge between you, as you are all perfect in folly." So they went home.

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65. **The Tale of Four Fools**—(para. 66).—The Panjábi version (Swynnerton, *Indian Nights' Entertainment*, 65 *sqq.*). "The four weavers" is more elaborate, but hardly reads like unadulterated rural folklore. The last episode is part of the cycle of the "Silent Couple" of which numerous parallels have been given by Mr. Clouston in the 2nd Volume of his *Popular Tales and Fictions.* It is the "Beggar and the five Muffins" of Pandit Natesa Sástri's "Folklore of Southern India."

The same idea appears in the story of the "Takka who submitted to be burnt alive rather than share his food with a guest" (*Katha Sarát Ságara*, II, 109), with which Mr. Tawney compares one of Ralston's Russian Tales of the Miser (p. 47), where Marko the Rich says to his wife in order to avoid the payment of a copeck:—"Hark ye wife! I'll strip myself naked and lie down under the holy pictures. Cover me up with a cloth and sit down and cry just as you would over a corpse. When the Moujik comes for his money tell him I died this morning."

In this connection the following is interesting:—

"*The Barrin' o' the Door.*"—Students of the genealogy of popular fictions will be interested to learn that the humorous Scotch song "The Barrin' o' the Door," of which Herd discovered an old version entitled "Johnnie Blunt" in 1776, finds parallels in one of the tales in Mr. Swynnerton's "*Indian Nights' Entertainment* (noticed in the *Athenæum*, February 4th, 1893, p. 151), and in Pandit Natesa Sastri's "Tales of the Sun; or, Folklore of Southern India." In Mr. Swynnerton's Panjábí version, No. XI, a farmer and his wife are sitting together in their house, when a sudden gust of wind blows open the door, and they agree that the first to speak shall go and close it. They go to bed and remain silent; a dog comes in and eats up all the food he can find, but 'never a word they spak'.' In the morning the wife goes with some grain to be ground by a neighbour, and while she is absent the village barber comes and asks the husband why he sits thus speechless, but receives no reply. Then he shaves the man's head, but cannot get him to speak; next he shaves off half his beard and moustache, and daubs him all over with lampblack. When the woman returns and sees the plight he is in she cries out, 'Ah, wretch! what have you been doing with yourself?' Quoth the man triumphantly, 'You've spoken first—go and shut the door!'

"The Pandit Natesa Sastri's Tamil version, entitled 'The Beggar and the Five Muffins,' is peculiarly interesting, as it presents a pretty close resemblance to a Venetian form of the story given in Professor Crane's 'Italian Popular Tales.' Here the agreement is that the first to speak should have the fifth muffin. 'Let us both close our eyes and lie down. Whoever first speaks shall get only two muffins, and the other shall have three.' One day, two days, three days pass, and the neighbours wonder that the house should remain closed. The beggar was missed in his usual rounds. At length the watchmen climb on the roof and jump down into the house, where they find the worthy couple stretched like two corpses. Neither of them would open eye or speak. At the public expense two litters of green bamboo and cocoanut leaves are prepared to remove the pair to the cremation ground, and old graybeards exclaim, 'How loving they were thus to die together!' The couple are placed on the pyre, and when the flames reach the man's legs he cries out, 'I'll be satisfied with two muffins!' upon which his wife screams, 'I have gained the day—let me have the three!' All the folk ran off, save one bold fellow, who questioned them as to the meaning of such extraordinary conduct. What was to be done with a couple who had braved death for an extra muffin? They couldn't be allowed to return to the village, so the elders built for them a small hut in a deserted meadow, where they were compelled to reside, and ever after they were called the 'muffin beggars,' and old women and young children used to bring them muffins morning and evening out of charity, since they loved muffins so well.

"Under the heading of 'The Silent Couple,' I have brought together several European versions of this diverting story, also Arabian, Turkish, and Hindu variants, in the second volume of my 'Popular Tales and Fictions.'"—*W. A. Clouston: Athenæum, 18th March*, 1893.

ED.]

MISCELLANEA.

66. Cradle Songs of Hindustan.

I.

Are re koko ja re koko janglen páki ber
Aur hamarú bhaiá kháwen ó mánge damari ko do ser.

Off with you Mr. Crow to where the plums are ripening in the jungle.
My darling is eating them. He askes for kodo millet, at eight sers for a pice !

II.

Bhái bhái bhakua.
Kháur kháin ki satua.
Billi men kai muswa.
Bhaia kai mauswa.

" Darling ! darling ! What a silly you are ! Will you eat treacle or *satua ?* " (Grain parched and ground.) The mouse in the hole is thy mother's sister's husband !

III.

Hare hare ketna.
Máti kai gadelna ;
Gadelá boain rai.
Upje murái.
Khatiá tar meghwá.
Dháru bhaia kai gheghwá.
Sói já bhaiá seo já.

O darling ! O darling ! thou art a child of dust ! Sowing mustard and up come radishes. O frog under the cot, take hold of the darling's throat ! O darling, sleep, sleep.

IV.

Alpan ke paláná o resham lági dór ;
Kábul se Mughláni áe, kharid láo ghor.

The cradle is of *alpal** and it has a silken cord. The Moghals have come from Kábul. Go and purchase horses !

V.

Are are Babua,
Kurui men mahuá.
Main ek serwá,
Báp hai nokarwa.
Dukhiyá kai betwa.
Roi ke soya ja.

O darling ! O darling. ! The flowers of the mahúa are in a small basket. I am a tiger. My father is a servant. O son of a poor father cry thyself to sleep.

VI.

Chandá mái áy ja dhopái já ;
Sone ke katoriya men dudh bhat le áu
Bhaia ke munh men piya de ghutuk se.

O mother moon come up quickly ! Bring milk and boiled rice in a golden cup and put them in the darling's mouth.

VII.

Ghughuá ghu bábu ghughua ghu.
Jo more babuá ko láwe dith
Hansuá dhikai ke dágon pith.
Ghughua ghu bábu ghugua ghu.

O darling say "*ghughua ghu ghughâ ghu.*"—
Whosoever will look upon my child with the evil-eye I shall mark his back with a hot reaping hook.

[*Ghughuá ghu* is the first babbling of a child.—ED.]

* Meaningless.

VIII.

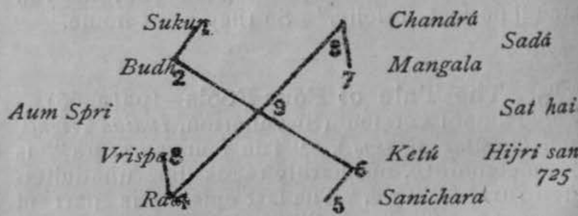
Káthe ki murgi ná chugna,
Mái báp gae chinchor chungana
Jin ro jin ro bál bachna
Sanjha ke aihain bhár angana

A hen of wood could not pick up its grain. Your papa and mamma have gone to dig up *chinchor* (a mythical tree). O baby dear, do not cry. They will return home in the evening.—*W. Crooke.*

67. The Nine Planets and the Emblem Swastika.



I had the good fortune the other day to find an inscription in a well at the town of Kunch, District Jalaun, dated *Sambat* 1383, or *A. D.* 1326, in the reign of the Pathan King, Ghiasuddin Tughlák I., opening with an invocation of the nine planets thus :—



Ghiasuddin, Sháh, Tughlák, Surtan, Gáji, Pádsháhá, &c.

Aum the fortunate Venus, Mercury, Jupiter, ascending node of eclipse, Saturn descending node of eclipse, Mars, the Moon are ever true. The Hijri year 725, &c.

I have not the means of ascertaining with absolute certainty, but believe this to be the first recorded instance of this symbol being found in combination with the remaining eight planets in such a way as to leave not the slightest doubt that it is intended to represent the sun, and, as a matter of fact the whole nine planets, of which the sun is considered the *Mukhiá* or Master.

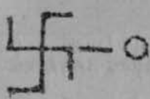
I do not consider that it is entitled to be called the "Mystic cross" any longer. The worship of the nine planets, *Navá Gráha* is incumbent in every Hindu ceremony, and it is clear from the above disposition, that each point in the cross, of which there are nine, represents one of the planets, the central point being the sun. The order in which the planets are placed here is that observed in their symbolic worship at the present day.

It is true Hindus now use the symbol without any definite idea of what it means, but the incidental ceremonies leave no doubt that they worship the nine planets. For example, water that has poured off the nine gems *Navá Ratná*, representing the nine planets, is considered wholesome, and we find that after childbirth a Hindu woman is made to drink a decoction of herbs that have been boiled in a pot on which the emblem has been drawn—*Sánthiá* as they call it

The particular planet under which a Hindu is born is considered of paramount importance And we find that as soon as a child is born the *Swastika* is drawn to the side of the main entrance to the house in red *gerú.* Six days after it is made in cowdung with little pieces of

straw stuck into it: and six days later this is carried with great rejoicing to a tank and there worshipped and left.

It is the same at marriages when the household of both bride and bridegroom worship the Swastika with intricate ceremonies and the Swastika is made in a manner :—



that suggests the marriage of the Sun and Moon. I might here mention that on stones commemorative of a *Sati* the Sun and Moon are represented by two concentric circles suggestive to me of an eclipse. Many other instances could be given, and I submit that the meaning of the symbol is now placed beyond doubt.

It is interesting to find in this inscription the name of a Pathan King mentioned with a Hindu invocation, and I am disposed to believe that Ghiasuddin Tughlak was tolerant of Hinduism. It is true that Muhammadans also recognize the influence of the planets proper, and Humáyún is said to have built a palace with seven audience rooms representing each of the planets, one to be used daily, but this invocation is distinctly idolatrous, and can it be that his son, Muhammad-bin-Tughlak, who was a great bigot, justified his parricide on these grounds, and got a dispensation. He would not be the first Muhammadan King that justified the murder of a near relative in this way to suit his own ends.—*W. Cockburn.*

68. **N.-W. P.—Means of discovering the animal form wherein the soul of a deceased migrates.**—Amongst Hindus, on the 10th night, after the death of a person, between 10 and 12, the individual who had applied fire to the funeral pile is required to sift a quantity of ashes on clean ground, near which a *chirágh* (earthen lamp) is placed, and the whole is then covered with a basket. Early in the morning the basket is removed and the marks on the ashes are closely examined. The animal figure, which the marks bear resemblance to, is considered to be the form wherein the soul of the deceased has migrated.—*Sanwal Singh.*

69. **Marriage Custon in the Central Doab.**—In the Mainpuri District families in which a son or a daughter is about to be married put earthen pots (*garha*) on the roofs of their houses with holes cut in them in various patterns. The patterns vary according to individual taste. Those who can afford it paint the *garhas* as well. When it is a son that is to be married an earthen figure of a bird or an animal is usually put on top of each *garha*. The custom seems to be general, and not confined to any particular castes. I was unable to discover any reason for it or any story accounting for it.—*Alfred Sabonodière.*

70. **Mirzapur—Songs sung by the Majhwar Tribe at the Annual Karma Festival** :—

Jam jal bharé: Jadubansi rokal ghát Jamuná dagré.
Kaise Jam jal bharé?
Barjo Jasomati apné balak ko hamré guálin se karé taktole
Kaise Jam jal bharé?
Ánkh tor phútal havé chandr guálin mor bulak soval havé palanga pargharé.
Kaise Jam jal bharé?

Yama, God of Death, goes to draw water.
The Yuduvansis bar his way on Jamuna's bank.
How can Yama draw water?
O Jasomati! warn your son, he is flirting with my milk-maidens.
How can Yama draw water?
O milk-maid like the moon are thine eyes burst?
My child is asleep in his cradle at home.
How can Yama draw water?—*W. Crooke.*

71. **North-Western Provinces—Prayers to the Sun by Hindu women for progeny.**— Amongst Hindus, a woman who is childless and who is desirous of being blessed with a child, after bathing, stands naked facing towards the sun and invokes his aid to remove her barrenness.—*Sanwal Singh.*

72. **Stories told by Pandit Ragan Lal, Ahlmad in the Magistrate's Office, Mainpuri—Akbar and Birbal.**—One day Akbar asked Birbal what was the best weapon a man could possess. Birbal replied that it was presence of mind. One day when out hunting Akbar, wishing to see how Birbal would defend himself without a weapon, ordered his mahout to drive the elephant on to Birbal as he was eating. As the elephant got near him Birbal saw a dog, and caught it by the leg and hurled it at the elephant's face; the elephant was seized with fear and ran away. Then Birbal said to Akbar: "My lord, is not presence of mind more valuable than any weapon?" Akbar was ashamed and made no answer but gave Birbal much money as a reward.

73. **Story of a Miser.**—A man who was friends with a Miser and was going to start on a journey, went to bid him good-bye. And he asked him to give him a ring, saying that when he saw it on his finger he would remember him. The Miser said :—"That is a lot of trouble to take to remember me. I will tell you what, when you see your finger without a ring, remember that you asked me for one and I refused to give it to you."—*A. Sabonodière.*

74. **Mirzapur—Beggar's Song.**—

Yáro neki ab karna! ákhir ko hai marna; bande neki ab karna.
Dhan joban ke zulum zor se taniko náhin uchharná.
Ek din jangal men áy paroge jaise jangal kai harna.
Dhani ghariban ko haq nahaq kabhuṇ náhin ragrána.
Ek roz tum par áy parega manta ke kachhu darná.
Jáni jáni ka samajh samajh ke bande kadambu dharná.
Kahat Kabír suno bhai sádho hai bhao ságar men barná.
Yaro neki ab karná.

Friends, do good now! You are doomed to die. O man do good now!

Under the influence of wealth and youth do not leap with joy. You will fall one day into the net like a deer in the forest!

O rich man do not crush the poor with cause or without cause!

Or you shall have one day to fear One adored by all.

O man! Direct your steps after thinking and thinking again.

Kabir says :— "O brother saints! hearken unto me. We have to cross the ocean of the world. Friends, do good now."—*Ramgharib Chaubé.*

75. **Dying at Ramnagar.**—With reference to note No. 110, in *Notes & Queries* for May last year that those who die at Rámnagar, near Benares, are transformed into asses, I made inquiries as to how far this statement is supported by tradition. A Pandit (resident of Benares) told me a legend which, he said, is to be found in some Purána. It goes as follows :—

Once Siva, the lord of Kási (Benares) had a quarrel with the sage Vyása, and it grew so violent that Siva rushed after him with his trident in hand, and threatened him to go out of his city, *i. e. Kási.* Thereupon Vyása said he would build another more holy *Kási*, and with his word a town appeared on the site of the present Rámnagar. Ganesha, the son of Siva, assumed the form of a Bráhman boy, and going to Vyása, asked him :—"Where will those who die here go?" "To Swarga (Heaven)," replied the sage. He went on repeating this question till Vyása was tired of answering it, and at last in a rage exclaimed, "they will become asses." The god Ganesha re-assumed his original form and begged the sage to confirm his word. Thus was frustrated the design of the sage to make another Kási, and the place was rendered impure for ever.

Besides this legend there are two Sanskrit slokas (stanzas) which speak of the *Magadha* country as unholy.

"Ang (the country about the modern Bhagulpur in Bengal), Bang (Bengal Proper), Kalinga (the district on the Coromandel Coast), Saurastra (Súrat), and Magadha—if one remains in these countries for several years one must undergo the purifying ceremonies for the second time," or according to a second reading : "If one goes there except on a pilgrimage, one must undergo the purifying ceremonies for the second time." Another runs: "In Magadha Gaya the river Punahpunah is sacred, the abode of the sage Bharadwaja is sacred, and sacred is the forest of Rajgriha." This sloka shows that the whole of Magadha, with the exception of the abovementioned places, is unholy.

The sage and reformer Kabír died in Magadha, and there are two couplets in Hindi which illustrate the popular idea that those who die in Magadha are transformed into asses.

I.

Kabírá bharose raho mat koi,
Maghad marai so gadhá hoi

Let none depend on Kabír : he who dies in Magadha becomes an ass.

II.

Bhajan bharose Rám ke Maghad tajo sarir,
Abinásé ké god main khelan dás Kabír.

Kabír left the body depending on his devotion to Rama. In the lap of the Eternal, plays Kabír Das.

The above couplets clearly show that all who die in Magadha become asses, but that the case of Kabír was an exception because he was a saint devoted to God. I have been told that the country on the other side of the Ganges beyond Benares was called Magadha, and that Ramnagar was in Magadha. The belief that persons dying in Magadha are transformed into asses is too common to need any evidence from the Shastras.—*Bhagwan Das : Chattarpur.*

76. **Punjab—Schoolboy Rhyme.**—

Sone di geli, sone dá gelá,
Hazrat salámat, sádi chhutti dá wela.

Golden stick, golden staff.
Reverend Sir, it is time to let us go.—*Chaina Mall.*

77. **A Proverb.**—

Ankh phúti, pír gai.

The eye was lost certainly, but the pain is gone (all's well that ends well).—*Rae Bahadur Kakku Mall.*

78. **A Proverb.**—

Mágh Pús kí badli, aur Kuára ghám,
In tínon ko sahé, tab karé aur ká kám.

If a man can stand cloudy weather in December and January and the heat of September, then he is fit to take service. (These are the most dangerous seasons.)—*Rae Bahadur Kakku Mall.*

79. **A Verse on selecting Cattle.**—

Siyáh langoti, baingan khura :
Le le kant, na hoga bura.

If you see an ox with a black patch near his tail and hoop like the egg-plant, buy it at once, husband, it will not turn out badly.—*Chaina Mall.*

80. **A Punjabi Rhyme.**—

Soná kahé Sunár se,
Uttam meri zát :
Kalé munh ki ghungchi,
Tulé hamáré sáth.

Gold says to the goldsmith :—"My quality is the highest : the black-faced red seed is weighed with me."

(The *ghungchi* or *ratti* is the seed of the*abrus precatorius*, used in weighing precious metals, &c.—*Chaina Mall.*)

81. **A Saying.**—

Chanchal, chapal, chankani, bahu bhojan, bahu ros,—
Ye turang men gun hai, par tiryá men dosh.

Playful, restless, excitable, greedy, passionate—these are good qualities in a horse, but defects in a woman.—*Chaina Mall.*

82. **A Saying.**—

Sádh sangat, Har ká duára :
Chalé kupanth sadá hi hára.

The company of the saint is the way to reach Hari; if you take the wrong road, you will always come to grief.—*Chaina Mall.*

83. **A Saying about Wealth.**—

Dáta ke ghar Lakshmi,
Thádi rahat hazúr,
Jaise gára ráj ko
Bhar bhar det majúr.

Wealth ever remains standing ready in the house of the generous man, as the mortar is served by the labourer to the mason at all times.—*Chaina Mall.*

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POPULAR RELIGION.

84. General use of rosaries.—The rosaries are generally used by the Jain laity to repeat navakar mantra, which is held most sacred among the Jains, and consists of salutations to Arihants, Siddhás, Acháryás, Upádhyayás, and Sádhus. Navakar is a corruption of nonaskára (salutation). Navakar mantra is also called navapada mantra, which means a mantra, containing nine verses. The cotton thread and sandal-wood rosaries are mostly used by the poor and middle class Jains, as they are very cheap; while the costly rosaries, such as those of red coral, crystal, cornelian, emerald, pearl, silver and gold are generally used by the rich Jains to say navakara mantra. Silk, conch-shell, rudráksha, jimápotá, akikálbaher, amber rosaries are seldom used to repeat navakara mantra in Gujrat.

First special use of rosaries.—The rosaries of five different colours, *viz.*, red, yellow, green, white and black, are specially used to repeat certain mystical formulæ and incantations to appease and propitiate Navagráhás [the sun, the moon, Mars, Mercury, Jupiter, Venus, Saturn and the two nodes (Ráhu and Ketu)], ten Dikpálás [guardian deities of the ten directions (east, west, north, south, north-east, north-west, south-east, south-west, Heaven and Hell), Ashtamangalás (eight auspicious objects)] and other deities on the following occasions :—

(1) Sánti-snátra (pacifying and propitiatory rites).

(2) Ashtottari-snátra (bathing an image 108 times).

(3) Anjana-sáláká (ceremony of sanctifying images.

(4) Chaitya-pravisha (first occupation of a newly-built Jain temple).

(5) Pratisthá (installation of images in temples).

The red-coral rosary represents red colour; the amber and gold rosaries represent yellow colour; the emerald rosary represents green colour; the silver, white pearl and crystal rosaries represent white colour; the cotton-thread rosary, though white in colour, is not used as a substitute for silver, white pearl or crystal rosary; the akikálbaher rosary represents dark or dark-blue colour. The reason for using rosaries of five different colours is that different

tirthankaras are believed to have been of different colours, *viz.*, red, yellow, green, white and dark.

Second special use of rosaries.—The rosaries of five different colours are also specially used to repeat certain mystical formulæ, charms, spells, and incantations to appease and propitiate certain deities with a view to acquire wealth and other desired objects, or to harm obnoxious, hostile, or obstinate persons, disable them, make them sick, kill them, obtain their affection, subdue them, make them inert, or to summon them.

Small rosaries called boberkhás.—When costly rosaries, containing the ordinary number of beads, are not available, or when one cannot afford to buy them, small rosaries called boberkhas are substituted. The boberkhas generally contain 6, 9, 12, 18, 27, 36 or 54 beads, *i. e.*, any sub-multiple of 108 beads.

Collection of rosaries from Gujrat.—Five kinds of rosaries accompany this paper. They are of the following descriptions:—

(1) Cotton-thread rosary, obtained from Páli (Rájputáná). It is sometimes made in Ahmedabad; beads, 108 + 3 top beads.

(2) Sandal-wood rosary made in Ahmedabad; beads, 105 + a single top bead and a double top bead.

(3) Red-coral rosary (obtained from Bombay, sometimes made in Ahmedabad); beads 108 + 3 top beads.

(4) White cornelian rosary, obtained from Cambay; beads 101 + one triple top bead.

(5) Akikálbaher rosary made in Ahmedabad; beads 105 + 3 top beads.—*Mounkhrain D. Voin: Ahmedabad, 5th April*, 1893.

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85. **The Minor Gods worshipped by Hindus in Mirzapur and other Districts bordering on it.**—The following account of the local godlings worshipped near Chunár, in the Mirzapur District, is literally translated from an account prepared by a careful native correspondent, and is a good illustration of current village worship.

Harshu Bráhman.—This Brahm or Bráhman ghost is worshipped by all Hindú castes. In times of difficulty they vow worship to him, and when their hopes are realized, they undertake pilgrimages to his shrine, which is in the village Chayanpur, in the district of Arah. About him this story is told. Harshu was a Bráhman by caste. The Rájá of that place got the house of Harshu demolished, in obedience to the orders of his favourite Ráni, who directed this to be done because the Bráhman had built a house as high as that of the Rájá himself. The Bráhman committed suicide on that account, and became an object of worship to all the neighbouring villages. It is said that the family of the Rájá came to an end in consequence. His palace also shared the same fate. But the gate, where the Bráhman ended his life, is still standing to perpetuate the memory of this tragical event. Near the gate stands a thatched shed, and under it is a raised platform (*chabutrá*). On the platform is placed a stone, which is believed to be inhabited by Harshu Brahm. They offer to the stone, through the officiating priest, garlands of flowers, sweetmeats, sacred threads (*janeo*), and burnt offerings. It is said that when Harshu's house was demolished by the Rájá, he sat at the Rájá's gate and existed on water only. The daughter of the Rájá, pitying his condition, provided for his wants and made him eat some food. Harshu, pleased with her on that account, blessed her thus at the time of his death;—"Go! thy family shall ever continue, and thy brother's family shall terminate with him." This event took place on Friday, the 8th lunar day of Mágh, 1284 Sambat. Those who go to perform their worship at this shrine do not eat food or drink the water of that place. When they come out of the precincts of the village they eat and drink. The reason of not eating and drinking in that village is because it is associated with the murder of a Bráhman. But the inhabitants of the village eat and drink there. No musical instrument is played, and no song is sung at the time of worship.

Generally men and women, who are supposed to be under the influence of evil spirits, are carried to the shrine of Harshu Brahm in the hope that the Bráhman demon will drive away those evil spirits which are of low caste.

Churiyá Bír.—In the village of Ballipur, in pargana Saktisgarh, there is a hillock known as Churiyá Pahár. There stands a banyan tree supposed to be inhabited by Churiyá Bír. Those who vow in times of difficulties to worship this Bir, worship him there. Both the high as well as low caste Hindús worship him. There is no fixed date for the worship of this deity. The worship is performed in this way. They bathe a he-goat and bathe themselves. Then they put rice and *urdi* pulse on the head of the victim and sacrifice him at the altar of the Bír. Then they offer garlands and flowers to him. Putting water on the head of the victim, they enquire "O Bábá, have you accepted my offerings?" If the victim, which has still breath, opens its mouth they consider that the offering has been accepted, and if it does not open its mouth they consider that the offering has not been accepted. Those who live close to the Churiyá Pahári perform this

worship at the altar of Churiyá Bír, and those who live far away from it, perform it at their houses. No musical instrument is played, nor is any song sung at the time of worship.

Dulhá Dev or Hardihá Dev.—This deity is known in some places by the first name and in others by the second. The origin of this deity was in the Deccan. But the exact place is not yet known. He is worshipped by high as well as low caste Hindús. No idol representing this deity is kept in the house or elsewhere. Only his name is mentioned at the time of worship. The worship is done in this way. In the month of Kártik, Baisákh, or Sráwan, and in the lunar fortnight of these months, on Saturday they dye a new garment in turmeric and twist it up so as to make it resemble a head with the body attached, and cover this twisted garment with a corner of the same. It looks like a woman covering her face with a veil. Then they put it on a wooden stool (*pirhá*) leaning against the wall. On the wall five spots are made with the hand dipped in ghí. In each of these spots a mark of red lead is made. Then they offer to it garlands of flowers, washed rice, and lumps of ghí with burnt offerings of incense. The amount is always 1¼ sers or one-and-a-quarter-quarter sers. Then they put in a corner of the garment, representing the deity, some sugar and rice, and bow down to it in obeisance. They distribute the offered sweetmeats among the members of their family. Then the garment, which represented the deity, is put on by the worshipper. It is customary with the worshippers of this deity not to speak while they are engaged in collecting the articles of worship and in the worship itself. It is also necessary that the water, which is used in this worship, should be drawn only with one hand from the well. The worship of this deity is performed after child-birth and at marriages. It is also performed yearly. No musical instrument is played in this worship. The reason why the worship of this deity has found so much currency in this part of the country is that whosoever comes from the south, wearing garments dyed in turmeric, is obliged by the deity to worship him. The result is the same if a man go from the north to the south wearing a garment dyed in turmeric. It is said that if a man do not worship this deity in this case the deity injures him in some way or another.

Birtihá.—They say that the origin of this deity is from Delhi. Binds, Koiris, Ahírs, Náis, Khatíks, Chamárs, Dhobis, Kahárs, Kunbis, Luniyás, Musahars, and Bhars worship this god. No idol is made, nor is any place of worship fixed in any village. This worship is done once a year. Some do this in the month of *Sráwan*, on Monday or Saturday, and some on these daysi n the month of *Kuar*. This worship is done in the day. There are certain families who worship this deity yearly. This worship is not done at marriages and child-births. The mode of worship is this. In the cow-shed a piece of ground is plastered, and cakes and *jáur* (rice cooked in milk), garlands of flowers, washed rice, with an invocation of the deity, are offered. Some offer sacrifices of pigs too. Those who eat pork offer the sacrifices of pigs themselves and consume the flesh, and those who do not eat pork offer the sacrifice through Khatíks. They, in this case, give the object of sacrifice to the Khatíks. Afterwards a libation of wine is offered to the deity. No musical instrument is played at the time of worship, nor is any song sung.

Parameshwari. — Mangal Chamár of Maghará says that in Kamaru Kamakshá there was once a Chamárin, Lona by name, who ate the flesh of Dhanwantar Vaid, which made her a perfect witch (*jádugarni*). A daughter was born to her, whom she threw away in a forest through anger. By chance a religious mendicant passed by the way where the girl was lying. He took the girl and brought her up. The mendicant named her Parameshwari. Once upon a time he performed a sacrifice, and Parameshwari threw herself into the sacrificial fire. Ever since Parameshwari became an object of worship. Khatíks, Kahárs, and Chamárs generally worship this deity. They worship her at home. No one goes to worship her at her principal shrine. They do not keep any idol in their house, nor is a place set apart for her worship. They worship her once a year. No day is fixed for her worship. Whenever they want anything they worship her. Besides this yearly worship they worship her after child-births and marriages. They also vow to worship her in times of difficulty. The mode of worship is this. In the courtyard of the house they plaster a piece of ground, they wash a lamb, and make it stand on the plastered ground. They smear its head with turmeric and put rice on it. They put barley into its mouth, and sacrifice it to the goddess. They offer garlands of flowers and a libation (*tapáwan*) of wine to the goddess. This worship is generally done at noon. At the time of worship they play on drums (*dhól-manjírá*) and sing songs of any kind they please. Where Dafális are to be had they sing and play on musical instruments on this occasion. When this worship is done on the occasion of a marriage or child-birth, the relatives and clansmen eat the flesh of the lamb sacrificed and drink wine.

Karár Bír.—The principal seat of this deity is in Jaunpur, near the fort. There is a raised platform of masonry, and on it a stone idol, which is believed to be Karár Bír. This deity is worshipped by Kewats, Lohárs, Chamárs, Khatíks, Malláhs, Ahírs, Garariyás, and many other castes.

It is not necessary that worshippers perform the worship at the shrine of the deity. They generally worship him at their houses. Some castes worship once a year and others once after every three years. Some worship only when the deity realises their desires. Those who worship at home do so at noon. No idol is kept. In the courtyard of the house a piece of ground is plastered, and on that pigs or sheep and goats are offered. They also offer to him a libation of wine. The worshippers offer as sacrifices only those animals the flesh of which they can eat. No musical instrument is played and no song is sung.

Suriha Bír.—The original seat of this deity is in the villages Khairá and Domanpur, pargana Kariyat Sikhar, Mirzapur District. The land is rather high here. No temple or platform is made there. No idol is kept there. The cultivators of the neighbouring villages worship him in order to protect their fields from thieves. When the harvest is ready they worship the deity in this way. The ploughman (*halwahá*) does not breakfast till the worship has been done. They offer a *kalasá* (pitcher) through the ploughman. The ploughman makes a cake of flour, ghí, and treacle, weighing 1¼ sers. Then a handful of wheat stalks is laid on the ground, and on them the bread is put. A burnt offering of ghí and treacle is made and a libation of wine is offered. Then the ploughman eats the bread, and the wheat is given to the distiller as the price of the wine offered to the deity. This worship is done at noon. No day is fixed for the worship. No singing, &c., is done at the time of worship. The worship is done in the fields.

Ahira Bír.—The original seat of this deity is in the village of Aibakpur Mohána, pargana Haweli, Chunar. Here stands a *pákar* tree, under which is a raised platform. No idol is placed there. The Hindús worship this deity when an epidemic rages among the cattle and when by the mercy of the godling it ceases to prevail. The Ahirs and other tribes who keep cattle worship this deity yearly. An Ahir officiates as priest at the worship. They offer to him *pithár* (coarse flour of barley or *bájrá*) weighing 1¼ sers, *ghí*, treacle, and an earthen pot (*kulhar*) full of water. The offerings are taken by the officiating priest. This worship is not performed after births and marriages. No particular month is fixed for the worship of this godling. Some, who can afford it, offer also the sacrifices of goats and rams. If the worshipper be a Hindú who eats the flesh of the animal killed by a single stroke (*jhatka*), he will make the sacrifice himself, and if he eats the flesh of an animal killed by cutting the throat, he makes the sacrifice through the Dafáli or Muhammadan drummer. The worshippers themselves consume the objects of sacrifice with the members of the family. The worship can be done only on Mondays from morning to noon. They also offer a little wine as a libation, and drink it themselves in excess. Enquiry shows that Ahirá Bír in his life-time was an Ahir, and after death he appeared in a dream before another Ahir and told him that he would protect their cattle if, in consideration of this service of his, they would make offerings of the things abovementioned. His real name could not be ascertained even from the oldest Ahirs. The worship of this deity is never performed except when he puts an end to cattle-disease. No musical instrument is played, nor songs sung at the time of worship.

Qile ki Mari.—It is said that once upon a time a Rájá was making a bridge over the Jargu river at Chunár. The bridge fell down several times, and then the Rájá was advised by somebody to make a sacrifice of a Bráhman girl on the bridge to the deity of the place. The Rájá did so, and that girl became the Mari of the fort afterwards. The Hindús worship her when they vow to do so in times of difficulty. They do not worship her daily, monthly or yearly. They make to her offerings of swine and wine near the fort. The sacrifice is performed by the Khatíks. Those who eat pork, eat the flesh of the sacrificed animals, and those who do not, give the offerings to the Khatík. Men and women of all castes worship this deity when they have been convinced of her supernatural power. No musical instrument is played, nor songs sung at the time of worship. No special place is considered to be occupied by the Mari. The offering is, therefore, made near the fort, no matter where and in what direction from it.

Baghaut Bír.—The original seat of this deity is said to be the south, though the exact name of the place is not known. Dhobis worship this deity. They do not go to worship to its original place. Ramphal Dhobi of Hanspura says that this deity in his life-time was a washerman and was killed by a tiger, and became afterwards an object of worship. Dhobis have a room in the house, dedicated to the gods, which is called Deokari. The worship of this deity is performed in that room where is a platform, which is supposed to be inhabited by the godling. No image is made. Only his name is mentioned at the time of worship. They worship this deity once a year. No day is fixed for the worship, which should be done once a year, no matter when. It is not necessary that he should be worshipped after child-birth and marriages. They offer on the platform sacrifices of pigs and wine. Some offer the sacrifice of rams. No singing, &c., is done at the time of worship. The members of the family worship him. No clansmen are assembled at the service.

(*To be continued.*)

ETHNOLOGY.

86. N.-W. P.—Children's Games.—

I. Badi.—This is played by a number of boys. Two gangs of an equal number of boys are formed. Of each gang there is a head. Either of the heads takes anything—say a piece of tile in his hand, and swinging his hand round his head pretends to throw it away. Then he asks the members of his rival's gang whether the thing he had in his hand is still in his hand or not. If they give a correct answer to this query they are called *sáhu* (honest), and if the answer be wrong they are "thieves" (*chor*). When one of the gangs has in this way been determined to be a "thief" or a "sáhu" the other will be the reverse of it. Then in a field a line is drawn in the middle. On one side of the line the field will be occupied by the sáhu gang and the other side by the "thief" one. The members of the sáhu gang are behind their head, who is always the most powerful of them. They keep guard on them against the attack of the rival party or gang. Then one of the thief gang rushes quickly from his party, repeating the rhymes given in this paper, and enters the sáhu gang, determined to carry one of them away by main force. If he, while in the enemy's field, ceases to repeat the rhymes, or in other words cannot hold his breath—for rhymes are repeated simply to hold breath—he becomes what is technically called "dead." If he, on the contrary, succeeds in carrying one of the rival gang away so far from his field as to cross the middle line—the line forming the boundary of each other's possessions—the boy captured and carried away becomes "dead." In this way when all the members of a gang become "dead" the game—which is the most manly of our games—comes to its close. The boundary line is called *sur*.

II. Khelant Melant.—This is simply an amusing game for children under the age of seven. Fathers and mothers take the boy on their knees while in bed. They swing their knees to and fro, and the children enjoy it heartily. They go on repeating the rhymes No. II in this paper, and when the last line comes, they raise their legs with the child and lower it again.

III. Koil Ganbhár.—This is the game played by the aborigines of South Mirzápur. A number of boys take part in it. Two gangs of equal number of boys are formed. Then a piece of wood is placed on the ground, and the head of each gang leaps from that wood onward. The head who leaps a longer distance becomes *sáhu* with his party and the other gang becomes *chor*. The members of the *chor* gang sit in a row down on the ground, and the head stands at one end of the row. At the other end the head of the sáhu gang with his party stands. The head of the "thief" gang tries to touch the members of the sahu gang by running up to them behind and before his row. But he cannot easily do so. The sáhu gang run away from him in any way they please. But the thief has no choice of ways. He will have to run by the prescribed way, *i. e.*, before and behind his party's row. The members of the sáhu gang can cross the "thief" row. But the members of the thief gang cannot cross their row while trying to touch the members of the sáhu gang. If they cross their row they become "*dead*" and cannot play further. When a member of the sáhu gang is touched he becomes dead and cannot play further. He sits away from his party. When the members of any gang become all "dead" the game comes to an end. The rhymes are questions and answers put by the members of the thief gang at the time when they intend to touch the members of the sáhu gang and replied by those of sáhu gang. For instance—

The "thief" says .. "O cuckoo."

The "sáhu" answers, "What! rustic."

The "thief" says .. "Protect your eggs, etc."

When any gang wishes to take rest during the game the members thereof spit with a peculiar sound, which announces "permission to rest."

IV. Illi Billi.—This is played by a number of boys. The boys stand holding one another's hands. They stand in a circle. A boy says one line of the couplet and the other says the other line. When the last line is said, all the boys sit down all of a sudden. If any body sit after the others have sat down he becomes "thief." Then the *sáhu* boys standing repeat the lines and the thief runs to touch them. If he touch a boy while he is standing the boy becomes "thief" and the "thief" becomes *sáhu*. Boys take care to sit down when they see that the thief comes towards them.

V. Ankh Mundaul.—This is purely a play for little children. A boy holds a small stick in his hands, clasping them together. Each player draws it a little. The boy out of whose hands the stick is drawn becomes "thief." That boy (thief) shuts his eyes standing by a wall. Other boys conceal themselves. When they have done so the boy opens his eyes and searches for them. While he does so, the other boys run up to the wall and touch it. The boy (thief) again shuts his eyes and the other players conceal themselves. The thief again searches for them. If he happens to touch any player, the player touched by the "thief" becomes "thief" and the "thief" becomes *sáhu*, *i. e.*, a player. The thief can become sáhu only when he touches a player before the player has touched the wall (*kothá*). The rhymes are sung when the thief, being tired, refuses to play further.

VI. Dand páti.—This is played in a garden by a number of boys. As many leaves as are the number of the boys are taken. A hole is

made in one of the leaves. The players are asked to draw one leaf each from the hands of a player who holds them.

The boy who draws the leaf with a hole becomes "thief." One of the *sáhu* boys then throws a stick through his legs with all his might. The thief runs to bring the stick. The boys (sáhu) then climb up a tree. The thief tries to touch one of them. When the thief is doing so he leaves the stick alone when a player comes down the tree and throws the stick in like manner. The "thief" again brings it. If the "thief" touch the boy while he is throwing the stick the boy becomes "thief." The "thief" places the stick on the ground and has an eye on it, so that no boy may take possession of it except the "thief" himself. The rhymes are sung by the boys who are *sáhu* simply to vex the "thief."

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87. **The following rhyme is sung in the game of Badi :—**

Jotal khet beal bhaktoiá.
Ail bígh paráil gonián.
Gonián mual koi lakarí na deya.
Hariar rukh koi katahi na deya.
Ándhi páni áwelá.
Chiráiá dhol bajáwelá.
Kuán men dhol.
Khatá khat bol.

I ploughed the fields and sowed *bhaktoiá* (a prickly wild plant bearing yellow flowers, used generally for checking cough in children).

The wolf appeared and the play-mates ran away.

The play-mate died and no one will give fuel to burn him.

No one will allow me to fell green trees.

The hail-storm comes and the bird plays on drum.

The bucket in the well sounds *khat khat.*

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88. **The following is sung in the game of Khelant Melant by little children :—**

II.

Khelat melat ek kauri páyá.
U' Kauriyá Ganga bahayá.
Gangá mái bálu dín.
U' baluá bhujainiá ke dín.
Bhujainiá ham men bhujá dihlasi.
U' bhajwa ham gaiá ke dihlin.
Gaiá ham men dudh dihlasi.
U' dudhwá ham bachcha ke dihlin.
Nai bhit uthe, purán bhít girai.

"I got a shell while playing.
I threw it into the Ganges.
Mother Ganges gave me sand.
I gave that sand to the grain-parcher's wife.
The grain-parcher gave me parched grain.
I gave the parched grain to the cow.
The cow gave me milk.
I gave that milk to my dear baby.
The new wall rises and the old one falls down.

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89. **The following is sung in the play of Koil Ganbhar :—**

III.

E koil, ká ganbhár.
Apan andá bachchá liha sanbhár.

O koil (cuckoo). What rustic ?
Protect your eggs and young ones.

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90. **The following is sung at Ankh Mundaul.**

IV.

Shankar chor bajáwai dhol.
Lakari tor tor karai anjor.

The thievish Shankar plays on a drum.
He produces light by breaking sticks.

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91. **The following is sung at Dand Pati :—**

V.

Chalati náw chamakati besar.
Hanske pauá dharti thi.
Angiyá torá chal bichkání.
Lage tikorá naurang ká.
Cháur dhoyon. Gang lorhon.
Deotá pujon pathar ká.
Charhe Chainpur Shahar Banaras.
Unche ghat Viseswar ká.
Rastá chalat musáfir márái.
Nám let Parmeswar ká.

The boat sails, the nose-ring shines. She walks with a smile.

Thy bodice slips on the small unripe mangoes that are stuck to the breast.

I wash rice, pluck flowers of Gang.

I worship the gods of stone.

I got on board the boat at the ferry of Chainpur. The ghâts of Visweswar at Benares are high. If one mentions the name of Parmeswar in the way the travellers beat one.—*Rámgharib Chaubé.*

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92. **Kumaun — Village Games.**—*Play of King and his Court.*—A boy of each family takes his cows and buffaloes to a neighbouring jungle for grazing; there is thus a great collection of boys. There they elect one as their king, and another as his wazir, and others as jamadars, sepoys, and chaprasis. Any animal going to the side where they are likely to trespass upon cultivation or to some unsafe side, is reported to the king, who orders a certain boy to go and drive it back. He also orders sentinels to be stationed on all sides of the grazing jungle, so that no animal may go beyond a certain limit. Any boy found guilty of disobedience or neglect of duty is punished with

a certain number of blows and slaps by the order of the so-called king.

Amusing arithmetical play among the older boys.—The boy who knows a little arithmetic asks the other boys to think of a certain number of sweetmeats, and then to borrow the same number and add them to those they had thought of, then he gives a certain number himself to be added to the capital. Out of the total they are told to offer half to a certain deity, and to pay back those they had borrowed. All these calculations are made mentally, and then he tells the number remaining to the great astonishment and amusement of the others who are ignorant of the method. The key to this is that half of the number one gives to the other is always the actual number left to be guessed.

Game of Giri played by village Boys.—Out of the boys who come to the field for play, half stand on one side making one division, and the other half on the other side making another division. The giri (ball) is thrown by one party to the boys of the opposite party; if it passes over them and is not struck back with long sticks or bats, the boys who throw it are considered victorious; if it is returned to the other side then the latter are the winners. This is played generally by Rajput boys.

The Game called "Bagwal."—Boys range themselves in two parties, each located in front of the other with a little space intervening. Both parties are provided with a number of wild apples or with pellets made of cow-dung, which they throw at their antagonists. Each boy tries to save himself from the strokes of the other party by using his sheet as a shield. The party which remains either unhurt or less hurt is victorious. This is also played especially by Rajput village boys.—*Pandit Ganga Datt Upreti.*

93. Kumaon—Children's Games.—

(1.) *Hide-and-go-Seek.*—In this the girl who has to look for the others is called "the impure" or "unholy one," and she is only purified by being able to catch and touch one of the others.

(2.) *Pop-guns.*—Boys make pop-guns of the stalk of a reed and fire pellets of rags out of them by ramming down the air with a ramrod, as English boys do with the stalk of the elder tree.

(3.) *Toy-guns.*—Stalks of castor-oil are heated in the fire and then struck on a stone when they burst with a loud report. A handful of water is poured on a flat stone over which a piece of rag is placed; on this is put a bit of blazing cowdung which, when struck with a stone, makes a loud report.

(4.) *Girl's game of "Old Lady."*—One girl lies face downward and the others put their hands on her back, and she has to guess to which girl each hand belongs. If she guesses right they say "Buddhi (old lady), you will get rice-milk to drink." If she guesses wrong—"You will eat dirt." Each hand that she guesses right is removed, and so on till she has guessed all. Then she makes each of them do a mock task, such as to clean the pots, cook the dinner, &c., by way of forfeit.—*Ganga Datt Upreti.*

94. Sirsa—Boys' Games.—*Kavaddi* is something like "Prisoners' Base" or "Scotch and French." The two parties take their places on opposite sides of a line, and one rushes across and touches an opponent and tries to get back without drawing breath, all the time shouting *kavaddi-kavaddi* to show he is not drawing breath. If he gets back in one breath, the opponent he has touched is dead (*margaya*); but if he is caught and held until forced to draw breath, he counts dead and goes out until the game is ended, unless there is an exchange of prisoners.

In *chhori chhora* one captain says to the other:—"Guess whose house I am thinking off in such and such a street in which there are two boys and a girl?" And according as the guess is right or wrong the boys of one party mount the backs of the others and are carried to the house named, where they ask the good wife "above, above or below above" (*úpar ke úpar yá níche ke úpar*), and according to her answer they remain as they are or change places, and so ride back to their play-ground.

Chappa mer is like "pitch and toss," being played with rounded pieces of potsherd (*táma*), each player having two which they throw alternately, the object being to get near a mark, and the winner appropriating little bits of potsherd which are used as counters.

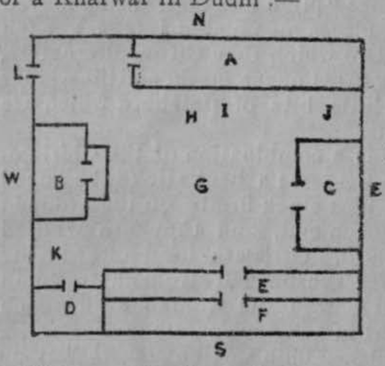
Charak chundi is a combination of the whirl-go-round and the see-saw; a bent stick is balanced on an upright post stuck firmly on the ground; a boy gets on each end, and they are whirled round by a third. Girls are fond of swinging on a swing (*jhúl*) suspended from a tree, and on the 3rd of Sáwan the women swing each other as a sort of religious ceremony. Babies, too, are often placed on a small swing (*hilola*) by way of cradle. Old men are fond of the game of *pása*, which is something like backgammon, played with bits of *kankar* for men (*shainé*) and 6 shells (*kauris*) for dice, the board having 32 places arranged on the form of a cross. If one player's piece comes on to the same place as another's the latter is dead (*margaya*), and when a piece gets all round the board it is ripe (*pakgaya*).

The game of *lukan chippan* is exactly our "hide-and-seek," and the catcher is called "black finger" (*káli ungli*). In some games the children join hands in a ring and dance round one in the middle. The game of *dági* or *khuddu khundi* is exactly our hockey, each side trying to drive the ball (*khuddu* or *dari*) with clubs (*khundi* or *gediya*) through its opponents' goal (*pána*). Some-

times the boys in the villages may be seen spinning the *lattu*, which is made and spun exactly on the same principle as our top or peerie. *Ságar sidhi* is something like leap-frog: three boys stand one behind the other while other three leap on their backs from behind.

Many of these games have no practical result, except the honour of victory (*jít*) or the shame of defeat (*hár*), but some of them give the victors (*ghora*) the right of mounting on the backs of the defeated (*ghori*), and riding them for a certain distance or a certain time, *e. g.*, as long as they take to count from 1 to 100. Some of the methods by which they determine this privilege are very simple. For instance, in the game *dasa bíse* the two parties stand—one at 10 paces and the other at 20 paces—from a heap (*toda*) of earth as goal and at the words "one, two, three—off!" (*bhago*) one of the party starts off, the object of the one being to run his 10 paces, slap the goal ten times, and get back his 10 paces before the other, who has 20 paces to run, can reach the goal and then catch him. When all have had their turn the side which has gained most times mount the backs of others and ride them for a bit.—*J. Wilson : Settlement Report, p.* 205.

95. **Mirzapur — Aboriginal houses.**—The form of the houses used by the aboriginal tribes is as follows, the plan being taken from the house of a Kharwár in Dudhi :—



A Sariya.
B Bangara.
C Chárdiwári.
D Bachhrauri.
E. F. Rasoiya.
G Angan.
H Mácha.
I Terahi.
J Kaprachúlha.
K Murghi ghar.
L Sadar duár.

The house is always in its greatest length from north to south, and the internal accommodation is arranged on a fixed plan—the cook-house being to the south; the cow-house, north; the sleeping-house, west; and the store-room, east. Entering by the main door *L*, you come into the courtyard (*ángan*) *G*. Opposite the main entrance is conveinently situated the cow-house (*sariya*) *A*, with its door facing the entrance door, to allow the cattle to come in and out. On the west side of the courtyard is the *bangara* or sleeping-house of the family *B*. This has an open platform in front, on which visitors of the same caste as the house master sleep; people of another caste are not allowed to sleep there: they are put up in some empty house outside. Opposite this on the east side of the enclosure is the *chárdiwári* or four-walled house *C*. The door of this faces west. This house is used as a store-room for grain, agricultural implements, beds and other things not immediately in use. On the south side is the cook-house (*rasoiya*) which has a verandah *E F*. The door of this house always faces north. Next to it, on the south-west corner, is a small house made of hurdles. This is the *bachhrauri D*, and is used for keeping the calves (*bachhru*) and goats. If fowls are kept they are shut up in a small den near the calf-house marked *K*. At *I* is the *terahi* or oil machine. It consists of two planks between which the oil-seed is placed, packed tight, in a small basket, and the oil squeezed out by pressing the two planks together. Near it at *H* is the *mácha*, a platform, some 8 feet high, on four posts, used for drying wild plums (*bair*), pepper (*mircha*), &c., which are thus kept out of the way of the children, fowls, &c. The roof of the various houses are also much used for this purpose. At *J* is a separate fire-place, where dirty clothes are boiled clean in a large earthen pot.

These houses are generally very clean. They are surrounded by a series of bamboo hurdles known here as *ghúran*, which are covered with a coarse bean (*sem*). The peculiarity about them is that they do not form one continuous village, but are scattered about, each in its little field (*kola*). The houses are generally made of wattle and dab, and in the more jungly villages revert to the original circular form which is found in the field sheds. These are generally made of a few branches piled together and meeting at the apex. The Korwa houses are always of this form.—*W. Crooke.*

96. **Hindu women under impurity during menstruation.**—Amongst Hindús a woman is considered impure during menstruation, and is rendered pure by bathing. During the impurity period she is not permitted to touch any person, nor any cooked article of food or drink to be used by others, nor clothes, nor culinary vessels. If earthen pots, used for water or other liquids, happen to be touched, they are thrown out of the house as useless; if clothes, they are rendered pure by a dip in or a sprinkling of water; if metallic vessels, they are made pure by exposure to fire and cleansing.

A woman, while under the above contamination, is not allowed to touch a child of another. If she does, it is a common belief that the child will become sickly, and if the woman becomes pregnant after this touch, the child, it is said, will go on becoming thinner and thinner till it dies. To prevent such a calamity the child is made to ride a black bear, and its hair, with the aid of certain charms, is converted into an amulet which is hung to the neck or an arm.

It will be interesting to know whether women are considered impure during menstruation in any other part of the world.—*Sanwal Singh.*

[The idea of menstrual pollution is common all over the world. The ground of the seclusion as Mr. Frazer says (*Golden Bough*, II, 238) is "the deeply engraved dread which primitive man universally entertains for menstruous blood." "The object of secluding women at menstruation is to neutralize the dangerous influences which are supposed to emanate from them at such times" (*ibid*, 241). *Query.*—Is there any idea that the woman herself suffers if she violates the taboo? "Zulu girls believe that they would shrivel to skeletons if the sun were to shine on them at puberty, and in some Brazilian tribes the girls think that a transgression of the rules would entail sores on the neck and throat" (*ibid*, 242).—ED.]

97. **The Nat Tribe.**—If an unmarried girl is caught intriguing with a clansman, her father holds a panchayat and realises Rs. 20 from him, and then makes the girl over to him after a sort of informal marriage. If her lover refuses to pay they prosecute him before the panch, or lay a suit in Court. If a married woman is caught intriguing with a clansman her paramour pays the injured husband Rs. 20 and takes over the lady. If her lover be of another caste she is excommunicated; and she can never be restored, nor can she be remarried or taken over in *sagái*. They are very much afraid of witchcraft and dread ghosts. Most disease is attributed to demoniacal influence, which is obviated by giving a goat and some pice to an Ojha. He drives oft the ghost and heals the patient. They have no Ojhas of their own, but employ those of other castes. They will not eat food cooked by any one but a Bráhman or a Chhattri. Chamárs, Dharkárs, Doms, and Pankas drink from their hands, but will not eat food cooked by them. Even a Dom will not touch their leavings. They call themselves Hindús. They do no cultivation. They live by beggary. They deny prostituting their women, but this is more than doubtful. They do not dance or exhibit acrobatic feats. They have no musical instruments. They have no districts allotted for begging. They have no adoption. Their women wear glass bangles (chúri) and bead necklaces (*pot guríya*) of all colours. On their feet they have anklets (*pairí*) and on the upper arm braces (*churla*). They do not wear nose-rings. They do not keep pigs or offer the young as sacrifices. They eat deer, sámbhar, quails, goats, wild pigs, and fish. They will not eat the flesh of monkeys, horses, tame pigs or snakes. They smoke dry tobacco in pipes (*chongi*) made of the green leaves of the *sál* tree and also chew this dry tobacco known as *surti*. They have no huqqas and do not smoke gánja. Men and children eat first and women last. A man may have as many wives as he can afford to pay for and support. As a rule, a man marries again if the first wife is barren. They may keep concubines of their own caste. A man may divorce his wife for adultery. A woman may leave her husband for any other man, but he has to pay her husband Rs. 20. They salute elders by páelagi. The elder blesses in the words *áé bal raho : jiyo : khao* ! "thrive, live, eat." If a man comes home after a journey his wife touches his feet. When young people salute old women, the latter catch them by the beard and kiss them. They do not keep a scalp lock. They swear in the words—"If I lie may I eat cow's flesh," or on their son's heads, or by holding a piece of iron. They fill a *lota* of water and swear by it in the name of Kansásur deota—the godling of brass. They do not swear by the Ganges or Paramesar. They will not make a journey in the direction they hear a jackal bark: so with a tiger roaring or any one sneezing. They will not cut a *pípal* tree. They bore children's ears on the 12th day after birth. They wear gold, silver or brass ear-rings. The boring is done by a Sunár. They bore both ears in the lobes and the right only in the upper cartilage. The ear-ring is called *lurki*, and is generally of brass. They do not care what a child eats till he is five or six years old. After the seventh year he must not touch food from other castes. To commemorate this, if they can afford it, they put on a silver wristlet. A woman's glass bangles are broken when her husband dies. She wears them again when taken over by some one.

On the tenth day after death the clansmen assemble at some tank or stream and shave their heads. No *pindas* are offered to the dead. They return to the home of the deceased where all are fed. If the son of the deceased can afford it, he gives a *lota*, *tháli*, and female calf to a Bráhman. This concludes the ceremony. They have an anniversary ceremony (*barsi*). They do not shave nor feed the clansmen on this occasion. They give a Bráhman a *lota*, *tháli*, and *batua*. The Bráhman stands up, and raising his hands, says:—"Children of the dead man! live in happiness." They have no regular *pítra paksh* or *sráddha*. In the month of Sawan they worship the crop goddess Hariyáli Devi. They offer a *hom* of sugar and *ghí* either in the field or house. Goats or other animals are not offered. In Phagun they "burn the old year" (*sambat jalána*), on which they drink liquor and eat good food. They also give a little liquor to friends. They observe no other Hindú festival. At the Phagua they throw about coloured dust and sing abusive songs. On some day in the light fortnight of Asárh they worship deceased ancestors (*purakh*): they make a *hom* with sugar and *ghí*, and throw a few drops of liquor known as *mand* on the ground. This worship is done at home. Their tribal deity is Bhawáni Devi. They worship her only every third year in the light fortnight of Phágun. To her is offered a black goat, which is fed on rice before being sacrificed. The worshipper does this sacrifice himself. They have no tribal Baiga, but they let the village Baiga sacrifice a goat or lamb to the collective village gods (*dih*). Men and women both eat the

flesh of the victim to Bhawáni. She has no temple. But most people make a stone or mud platform inside the house in which she is understood to dwell. She gets no daily worship. When they eat they throw a little food and water on the ground for the ancestral ghosts and say :—"If any of you are hungry, come and eat." The women in this tribe do not tattoo. This is done by the Bádi Nats. The women get themselves tattooed with little spots on both wrists. There is no pattern. The girls are tattooed before marriage. There appears to be no totemistic significance in it. Some women do not get themselves tattooed, and there seems tobe no special rule on the subject.—*W. Crooke.*

98. **Budaon — N.-W. P. — The Khagi Tribe.**—The Khagis are an agricultural caste confined to Budaon and a few of its adjoining districts. They claim their descent from Chauhán Thákurs, but they have no customs or traits of character in any way resembling those of the Thákur tribe. They tell the story of their origin, that two brothers, by name *Kánka* and *Máhésa,* Chauhán Thákurs, with a few followers, left Ajmére in a year of famine, about 300 years ago, and came and settled in Sahaswán, a town in the Budaon District, from which a pargana derives its name. Here they grew in importance, and were after a time appointed by the King of Delhi *Súbahs* or *Governors*—one of Sahaswán and the other of Soron, an adjoining pargana of the Etah District. They were required to pay a quarter of the revenue of the parganas into the imperial treasury. This after a time they failed to do, the money being embezzled *en route* by a *Khorasi* Musalmán whom they had appointed their agent at Delhi. A punitive force was sent against them by the King, and a battle ensued, in which both the brothers and a considerable number of their followers were killed. Now the widows of those killed, contrary to the recognized social custom of Thákurs, remarried, called locally *Káj karna,* and hence the offspring of this *Káj* are now called Khágis. There are two sites in Sahaswán which they point out as monuments of their former glory. One is a *Khéra,* known locally as the Old Fort, and the other a Mango Bágh called *Lakha Pera,* or the "Hundred Thousand Trees." Their social status is the same as of *Muráos* or *Kisáns,* and they have no rites or customs which differ in any way from those of other *Sudra* Hindús. They are excellent agriculturists, industrious, thrifty, and well-behaved. —*C. S. Delmerick.*

99. **N.-W. P. — Nose-boring of sons amongst Hindus.**—A woman, whose sons have died, gets the nose of her new-born son bored and puts on it a nose-ring, indicative of the fact that the child is not a boy but a girl. The nose-ring is worn till marriage, when it is removed by the bride's mother, or in her absence by some other elderly female relation. A pecuniary present is made to the bridegroom after this removal.—*Sanwal Singh.*

[Such children are very often called *Nathu* (*nath*=the nose-ring worn through the side of the nose; or among Muhammadans, *Bulaqi* (*buláq*=the ring worn through the *septum* of the nose). The idea, of course, is to avoid the evil-eye.—ED.]

100. **Palamau—The Birhors.**—The Birhors are an aboriginal tribe of a very low type and are doubtless Múndas. Their language is composed of a mixture of Mundárí and Sántál words, and a few words which appear to belong to neither of these languages. They are probably one of the earliest settlers on the hills and forests of the Chota-Nágpur country: they are not confined to Palamau, but are found scattered over the hills in Hazáríbágh and Chota-Nágpur. Though wild, they are a very harmless race. They are to be found living only on the tops and spurs of the hills, cultivating absolutely nothing, and living exclusively on monkeys, birds, jungle roots, and herbs. They also tame monkeys and teach them to dance, and are sometimes found in the villages making a living in this way. They also make the drum (*dhol*) used by the Kols at their festivals. In appearance they have a very squalid look, and resemble more a low type of Nat or gipsy than any of the Múnda tribes. They are small made, very black, and the generality have rather sharp features. Both men and women wear their hair long and hanging matted over their faces: and those I have come across have had an attenuated look, attributable doubtless to their mode of living. Being exceedingly timid, they fly at the approach of man, like frightened deer. They are not fond of moving about, and never leave a range of hills until their supply of favourite roots is becoming exhausted. When this takes place, scouts are sent out to explore the country and find another range where there is a sufficient supply of roots to last the tribe for some years. The range chosen may be forty or fifty miles distant, yet as soon as the scouts return, the whole tribe migrates in a body, keeping to the forest paths, and only crossing the open when they cannot otherwise avoid it. They do not appear to live in large companies, but spread themselves in a range of hills, two or three families only living together. Their dwellings are composed of little rude hovels of bamboos and leaves, such as are sometimes seen erected in the fields in Bengal for the cultivator to sit in while watching his crops at night. Not more than one couple live in these hovels; but the very young children live with their parents: the others apart. The boys and girls live together, and are allowed all freedom before marriage, but in their wedded life they are exceedingly chaste.

(*To be continued.*)

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FOLKTALES.

101. **The Frog and the Snake** *.—A frog and a snake were once quarrelling as to which of them could give the more poisonous bite. They agreed to test their powers.

When a man came to their tank the snake bit him beneath the water while the frog swam on the surface. The man called out to his friends:—"A frog has bitten me."

"What harm is that? Come along."

He went away and felt no effects from the bite.

A year after he came again and the frog bit him beneath the water while the snake swam on the surface.

"Alas!" he cried, "a snake has bitten me," and he died.

"Now," said the frog, "you will admit that my bite is more venomous than your's."

"I deny it altogether," said the snake.

So they agreed to refer the case to Vásuki Nága, the snake king, who, when he had heard the arguments of both sides, decided in favour of the snake, and said the man had died of fright.

"Of course the snake king sides with the snake," grumbled the frog.

So both of them bit him and that was the end of him.

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102. **Mr. Good and Mr. Evil** †.—Once upon a time Mr. Good and Mr. Evil ‡ made friends and went off in search of employment. They came to a stream. Mr. Evil drew water and Mr. Good went for firewood. Meanwhile Mr. Evil opened his companion's bag and stole his provisions.

When Mr. Good came back and found his bag empty he told Mr. Evil, who said:—"It must have been your wife stole your food. My wife often does the same when she does not want me to go out."

Mr. Good suspected his friend and said nothing.

Mr. Evil cooked his food, but gave none to his companion.

They went on till they came to the cross roads, and there Mr. Good said to Mr. Evil:—"Friend, we had better part, as we cannot get work if we stay together."

So they separated, and Mr. Good being hungry went on into the forest. At last he saw a hut, and going in—what does he see—four animals,—a tiger, a jackal, a snake, and a mouse,—were sitting, each in one corner of the hut. They took no notice of him, and he sat down in the middle.

Now, Mr. Good knew the speech of animals, and presently he heard them talking.

The tiger said to the jackal:—"What a lot of treasure the snake has in the house! If any one would come and dig it up while he is away looking for food what a good thing it would be; for we should then be no longer forced to guard it for him."

"Indeed, I do wish it were so. But, brother, do you know that there lives in the city of Ujjain a Rája who is stricken with leprosy, and he has promised to give his daughter and half his kingdom to the man who cures him?"

"Is it really so?" asked the tiger.

"It is so, indeed," answered the jackal.

"And how could he be cured?" was the next question.

"If any one," said the jackal, "were to get some of the dung of a swan (*hansa*), mix it with oil and rub it over him with a feather of the eagle Garuda, he would be cured of the disease."

Mr. Good heard all this and started for Ujjain.

Then he walked through the market crying:—

"A physician, ho! Does any one want a physician?"

The Rája sent for Mr. Good and he prescribed for him as the jackal had said, and he was cured. So Mr. Good married the princess and became lord of half the kingdom.

Then he went back to the hut and dug up the snake's treasure.

"Can I do anything more for you?" asked the tiger.

"Well, if you would devour the next person who comes here, I would feel obliged," said Mr. Good. Soon after Mr. Evil, wandering about in great poverty, came to the hut, and the tiger at once killed him.

So this was the end of Mr. Evil.

May Paramesar so reward right and punish wrong!

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103. **The White Witch.**—There was once on a time a white witch who ever tried to compass the ruin of human beings, so she one day sat by a roadside and transformed herself into Rs. 500. Now there was also a great sage who, when he found out what she had done, went to the end of the road to warn people away from the spot. He had not long to wait, however, for presently four sepoys rode past that way: so he said to them:—"Do not go by this way, sirs, for a white witch is seated by this roadside who seeks to compass people's ruin."

But the four sepoys laughed. "What," cried they, "we who have been in the heat of battle

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* A folktale told by Akbar Sháh, Mánjhi, of Manbasa, Dudhi, Mirzapur, and recorded by Pandit Ramgharíb Chaubé.

† A folktale told by Akbar Sháh, Manjhi, of Manbasa, Dudhi, Mirzapur, and recorded by Pandit Rámgharíb Chaubé.

‡ In the original Nekí and Badi.

and are just returning from bloody warfare to fear a woman?" So they went on their way. As they rode on, they presently came to where the witch was lying in the shape of Rs. 500. "Oh!" they exclaimed, "the cunning old sage did not wish us to pass this way because of this money, for he knew we would take it, and he no doubt wanted it all for himself." So they got off their horses to take it, but finding it too much to carry, they sat down beside it to watch it. But soon they began to feel hungry. "What good is the money to us if we starve by it?" said they. "Let two of us go to the bazar and buy some food for all of us while two of us still keep guard here." To this they all agreed. So two of them went to the market to purchase some food for all of them. But as they went on, one said to the other:—"Let us poison some sweets (*laddu*) and give them to those others, then they will die, and we shall have only two to divide the money between, and consequently will have more than we would if it was divided among four." To which the other agreed. So when they reached the market, after they had feasted themselves they poisoned some sweetmeats and went back to their companions who were watching by the Rs. 500. As they sat watching they saw their comrades returning from the bazar and coming towards them, so one said to the other:—"Let us shoot those fellows as they are coming along, and then there will be only two of us to divide the money, so we shall have more than we would were it divided among four." The other agreed, so they raised their guns and shot their friends as they were coming towards them. As they fell down dead the ones that were keeping guard by the rupees said:—"Let us now go and search their bodies, and what food we find on them we will eat, for we are very hungry." So they went and searched their bodies and found the poisoned *laddus* on them. Of these they had a good feed, and of course died too. They were not long dead when the sage passed by that road. When he saw their corpses he sadly shook his head. "Alas! said he, I warned them against their fate, but they would not listen, and the white witch (*dáin*) has compassed their ruin."—*Ida Casabon: Aligarh.*

104. **The Lament for Sobhan.***—There was a certain washerman who was a servant in a king's house. He had a donkey which he called Sobhan (beautiful). One day that donkey died, the washerwoman wept for its loss. At that time the queen summoned the washerwoman. The washerwoman came weeping. The queen asked—"Why are you weeping?" She said:—"My Sobhan has died" and crying out—"alas! my Sobhan; alas! my Sobhan," began to weep. The queen, too, then began to cry out "alas! my Sobhan! and to weep." The queen's hand-maidens seeing the queen was crying, began to weep too. The king hearing the queen crying, began to weep and call out:—"Alas! my Sobhan!" and the king's servants also began to cry. When the king's wazir heard all this noise of weeping, he was struck with wonder as to what might be the cause of this noise. In fear and trembling he came to the king and said:—"If I may, I would speak a word." The king said:—"Speak on." The wazir asked:—"Who was Sobhan?" The king said:—"I do not know, ask the queen; for when I saw her crying, I too began to weep." In short, the wazir inquired of the Rani. The queen said:—"I do not know, ask the washerwoman." In short, the washerwoman was asked, and she said:—"It is the name of my donkey which has just died." Then everybody felt ashamed.

105. **How silly a Woman can be.**†—Once upon a time a man began lecturing his wife on her duties. "A good wife," said he, "instead of wasting her time, spins cotton, makes thread, and gets cloth made." "Oh! all right," said she. "Get me a spinning wheel and some cotton, and see what wonders I will do." The husband bought a spinning wheel and some cotton for her. The wife began spinning, and when the thread was made, went out in search of a weaver. On enquiring from her neighbours, she learnt that a clever weaver lived near a certain tank. She went there, and seeing no one, called out "O weaver! ho!" A frog in the tank called out "*tar!*" She looked in, and being sure that the answer came from the water, she said:—"Ah! the weaver lives here," and she called out:—"Look here! I want some cloth woven. Here is the thread:" and throwing in the thread she said:—"Please weave it nicely. When shall I call for it?" The frog again happened to call out "*tar!*" so she answered "all right I will call to-morrow" (*kal*). So she went home well satisfied with what she had done.

When her husband came home she told him all about it, and next day she went to the tank and called out:—"Weaver! here I am. Please give me the cloth." The frog called out "*tar*" again. "What? to-morrow! (*kal*). This will never do. I will wait another day, but I must have my cloth to-morrow. If you don't give it I will punish you by carrying oft the door of your house."

* A folktale told by Shyam Sundar, a village accountant of Dudhi, Mirzapur District, recorded by Ahmadullah.

[This lamenting for nothing appears in Temple's *Wideawake Stories*—"The death and burial of poor hen-sparrow."

Something like it is "The unwise schoolmaster who fell in love by report" (Lady Burton's *Arabian Nights*, III, 228); and "Telty Mouse and Talty Mouse" (Jacob's *English Fairy Tales* with note, p. 234, *sqq.*)—Ed.].

† A tale told by Waziran, a Muhammadan Ayah, and recorded by Mirza Mahmud Beg.

Next day she came again, but the frog called out "*tar*" again. "Do you think I am going to be fooled in this way?" But all the frog said was "*tar*."

So in her anger she plunged into the tank in search of the weaver's door. Presently her hands fell on two heavy pieces of something. She brought them up and they looked like bricks. "I have got the door of your house at any rate," said she. "I hope this will make you more careful in future." When she came home she told the whole story. to her husband. "Let me see the bricks," said he, and when he saw them he said:—"These are bricks of gold. We are now rich: take care of them." "What will you do with them," she asked. "I will buy good clothes and ornaments and slave girls," replied her husband.

Next day she thought she would save her husband trouble by buying some slave-girls and other things. So she sat at her door and began asking every pedlar who passed if he had clothes and ornaments and slave-girls for sale. At last an old woman passed by, and when she heard her question, said to herself:—"What can this foolish creature want?" So she asked:—"My daughter! have you any money to buy these things?" "No," said the lady, "but I have two bricks of gold, and my husband said he would buy these things with them. You may take the gold bricks if you bring me what I want." "All right," answered the old woman. "I will bring the things to-morrow."

Next day the old woman came and said:—"Here, my dear! I have brought you all you want," and she showed her a lot of shining brass ornaments and some red and green dresses of common cloth. Oh! how beautiful, "said the lady," and where are the slave-girls? "Here they are," answered the old woman, and showed her half-a-dozen big dolls, all dressed up. The lady was delighted, and the old woman] went away grumbling that she had been a loser by the bargain.

The lady then put on one of her new dresses and the ornaments and began to distribute work to her slave-girls. She put two of the dolls in the kitchen and said:—"Cook dinner for your master who will return soon." Two she seated at the door and said:—"You must open the door when your master comes." Then she lay down for a nap, putting the two remaining dolls near the bed with orders to wake her when their master arrived.

The husband came and knocked at the door, but no one answered. He knocked again, saying "what on earth is up with this precious wife of mine?" and so he went on knocking until at last the lady woke, opened the door, and let the husband in.

"What happened to you, my dear?" he began, without noticing her new dress and ornaments. At last he said:—"Hullo! from where did you get these?" "I will tell you all presently," said she, "but why did not the slave-girls open the door? I put two of them there on the look-out for you." "Slave-girls! What on earth do you mean," he asked. She made no answer, but seizing a stick began to thrash the dolls. He looked on in amazement, and asked his wife to explain what these dolls were there for. "Come down and have your dinner first, and I will tell you all," she replied.

Then she went to the kitchen and said:—"I hope the girls have got ready dinner and have not been lazy." But when she saw no dinner ready her anger increased. "I thought," said she, "that like a good and faithful wife I would spare you the trouble of buying ornaments and dresses and slave-girls, so I found an old pedlar woman who got me all these things." "And the money?" asked her husband. "Oh! I paid her the money, and she was so obliging as to take the two golden bricks." Then her husband lost all patience. "Wretch!" said he, "you have ruined me," and he turned her out of the house in disgust.

So she wandered about in the jungle, and next morning a party of thieves arrived there, and began to examine and divide their plunder. She had been awake all night, and had just fallen asleep, and she dreamt that her husband had followed her, and was calling her to come back. She called out, "I am coming! I am coming!" and jumped up. The thieves thinking themselves pursued, took to their heels, leaving all their plunder behind them. She came up, and seeing a lot of money and jewels, she took possession of them, and tying them up in a bundle proceeded homewards. She showed all the wealth to her husband, who was delighted and took her back.

She had no idea, however, of the value of the property, and asked her husband what they should do with it. "We will spend it," said he, "when Shabrát, Ramzán, and 'Id come," meaning the feasts.

She thought these were people to whom her husband intended to give the things. She was curious to know who they were, so next day when her husband went out she asked every one who passed if his name were Shabrát, 'Id or Ramzán. One man happened to be called Ramzán, and when he told her, she asked him in, and told him to take what her husband had left for him. Then she brought out a third part of the property, and was giving it to him when he asked the reason. "I am sure I don't know," she replied, "but there is a lot of these things, and my husband said they were intended for Ramzán, Shabrát, and 'Id. I was waiting for them. You are Ramzán, and this is your share. I wish the others would come and take their shares too." "O! I see," he answered, beginning to understand how the land lay. "I think I can help you by sending these men, for I know them both." "O! do please," she answered. So he went off and sent his brothers, instructing them to give the names of 'Id and Shabrát. When they came and gave their names, she said:

—"I am glad you came. I have been bothered waiting for you. Wait till I bring your shares;" and so saying, she gave them what remained of the plunder. "I suppose you can divide it?" she asked. "That we can," they answered, and cleared off. "How pleased my husband will be at what I have done!" she thought to herself.

When her husband returned she told him all she had done. "I hope you are pleased now!" she asked in triumph. But he cursed the day when he had married such a fool, and again he turned her out.

She went again to the jungle, and it so happened that a camel, laden with the king's treasure, had lost its way. She found the camel, and seizing the nose-string, led it home and showed it to her husband. He killed the camel and buried the treasure in his house. But he was afraid his wife would blab out the whole story, so he made her go to bed, and going to the bázár bought a lot of parched rice (*khil*) and sugar sweets (*batásha*), and having scattered them in the courtyard, woke his wife and called out "run! run! see how it has been raining *khil* and *batásha*:" so she came out and began collecting them in great glee.

A few days after a cryer came round, proclaiming that one of the king's treasure camels had been lost, and that any one who knew anything about it should give information on pain of death if they failed to do so. So she went to the door and called out that she knew all about it. Then up came the Kotwál, and she told him that she had found the camel and brought it home. "And to whom did you give it?" he asked. "To my husband, of course." she answered. "Where is he?" "He is out." "Well I will wait for him."

When he came back the Kotwál asked him where was the camel and the treasure. "What do you mean?" the husband asked. "He means," said his wife, "the treasure on the camel I gave you a few days ago." "Please sir," said the husband, "don't believe a word of what my unfortunate wife is saying. To tell you the truth, she is a lunatic" "What!" screamed his wife, "I am mad, am I? I can point out the treasure this moment." "Ask her," said her husband, "what day did she bring the treasure?" "Yes! my good woman! tell me that." "Why that was the day it rained *khil* and *batásha*." "There now," asked her husband, "can you doubt she is mad?"

So the Kotwál laughed and went away, pitying the poor woman.

But her husband thought it was not safe to keep her any longer, so, like an ungrateful wretch that he was, he turned her out, and never had anything to say to her as long as he lived.

[For the incident of deceiving the wife by scattering sweetmeats about, see Clouston, *Book of Sindibad*, 262. On surprising robbers, see the parallels collected by Jacob (*English Fairy Tales*, 231), and for keeping the door, "Mr. Vinegar" (*ibid*, 231).

106. **The Parrot and the Maina***.—Once upon a time a parrot and a maina were friends. At that time famine raged in the land. They went into a field to pick up food, and they found a grain of gram which they wanted to divide, but when they tried to break it with a stone it got stuck in a piece of wood, and do what they would they could not get it out. So they went to the Rája and said—

"*Rája, ho Rája.*

Chana khunta khaya hai.

"O Rája, the post has eaten our gram."

The Raja told the carpenter to break the post and take out the gram; but the carpenter would not do it.

Then the birds went to the snake and said:—

"*Sánp, ho sánp, khunta chana khaya hai. Barhai chirai urai nahin. Tuhare lage aye hain.*"

"O snake, O snake, the post has eaten the gram, and the carpenter will not split it, so we have come to you."

The snake did not heed them, so they went to the stick and said:—

"*Lauri, ho lauri, chana khunta khaya hai. Barhai chirai urai nahin. Rája dárain oke nahin. Sánp katai oke nahín. Aye tuhare lage hain. Máro sánp Rája ken.*"

"The post has eaten up the gram. The carpenter will not split it. The Raja will not punish him. The snake will not bite him. We have come to you to kill the snake."

But the stick paid no heed to them.

Then they went to the fire and said:—

"*Agi ho agi. Chana khunta khaya hai. Barhai chirai oke nahin. Rája dárain okai nahin. Sánp kátai oke nahin. Lauri mavai sánp ke nahin. Bhaiya kato laur kahin. Tuhare goren parat hain.*"

"The post has eaten up the gram. The carpenter will not split it. The Rája will not punish him. The snake will not bite him. The stick will not kill him. Brother burn the stick. We throw ourselves at your feet." And so they went in turn to the ocean, to the elephant, to the creeper. At last the creeper took pity on the birds and the elephant feared the creeper, and the ocean feared the elephant, and the fire feared the ocean, and the stick feared the fire, and the snake feared the stick and the carpenter feared the snake, and split the post which gave up the gram to the birds who went away happy.

* A folktale told by Setha Manjhi of Mahuli, Dudhi, Mirzapur.

[This is the usual cumulative cycle "This is the house that Jack built, etc." See Clouston, *Popular Tales and Fictions*, I, 289, *sqq*. Another version was given in *North Indian Notes and Queries*, II, para. 181.

107. **The Prince and the Sadhu** *:—Once upon a time there was a Rája who had no children. One day a Sadhu, who had wandered in many lands, came to the Rája and promised to give him a son, on condition that he would give him one of the twins who would in due time be born. The Rája agreed to this, and the Sadhu blessed him and said :—

"I will return in a year and take one of your sons." Within the year two sons were born to the Rája, and at the same time a dhobi in the city also had twin sons. In a year the Sadhu returned and asked for one of the Rája's sons. The Rája took bý force one of the dhobi's sons and gave him to the Sadhu.

The Sadhu took leave of the Rája and took the child with him. On the way he said to the boy :—

"If I take the shortest way I shall reach my hermitage in six months, but I shall have to cross dangerous jungles. The longer way is easier, but it will be a year's journey. Now which way shall we choose?"

The boy chose the longer road, so the Sadhu knew that he was not a Kshatriya, because if he were he would never have feared the jungle. He took him back to his father and said :—

"This is some low caste boy. Give me your own son, or I will curse you."

The Rája was forced to give him his own son, and when the prince was going with the Sadhu he shot an arrow into a nim tree at the gate of the palace and said to his brother :—

"Whenever I am in trouble the arrow will fall. Then you must come and help me."

His brother gave him a sword and said :—

"Keep this sword always with you. Whenever I am in trouble it will break in pieces."

The prince set out with the Sadhu who, when they reached the same place in the jungle, put the same question to him which he had asked the son of the dhobi. The prince at once voted for the shorter road, and the Sadhu knew that he was a true Kshatriya. When they reached the hermitage the Sadhu said to the prince :—

"I am going to the bazar for food. Wait here, but do not attempt to open any of the four-locked rooms."

When the Sadhu had gone the prince opened one of the rooms, and what did he see? There were two bitches identical in form. When he opened the second room he saw in it two mares of the same shape. In the third room he found several headless corpses, and when they saw him all the heads began to laugh. The prince asked them why they laughed.

"Because," said they, "you will soon be as we are."

When he enquired the meaning of their words, they said :—

"When the Sadhu comes back he will ask you to walk round the image of the goddess and then to bow before her. When you do so he will cut off your head with his sword. Your only chance of escape is this. When he asks you to bow, ask him to show you the way. Then cut off his head and open the fourth room. In it you will find a pitcher of nectar (*amrita.*) Drink some of it yourself and sprinkle some upon us. You will become immortal, and our heads will join on to our bodies again."

Then the prince shut up the room, and when the Sadhu returned he did as the heads had told him. When he had killed the Sadhu and restored his victims to life, he started for his own country and at night lay under a tree. In this tree lived a Shardul bird and his mate, whose eggs a snake used to eat daily. The prince killed the snake, and when the birds returned and found their eggs safe, they were very grateful to him and gave him one of their young ones.

Then he came on to a city where the Rája was performing the swayamvara of his daughter. She passed over all the Rájas and threw the garland of victory (*jaymal*) round the neck of the prince. So he married her and took her home.

The prince used to go out hunting every day, and one day he met a Rakshasi in the jungle who asked him to gamble with her. She had tamed a cat and taught it to put out the lamp whenever it saw its mistress being defeated. Then the Rakshasi said :—

"I will keep you in prison until you defeat me."

When the prince fell into this trouble the arrow fell out of the nim tree, and his brother at once set out to help him.

After travelling for many years he reached the palace of the Rakshasi, and she challenged him to play. When he played the first day and saw the trick of the cat, next day he took a dog with him, and when the cat ran away he defeated the Rakshasi and won all her goods. Then he brought his brother home. His father was delighted to see him, and having made over the kingdom to him, spent the rest of his life as a devotee.

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* A folktale told by Hazari Lal, a village accountant of Chopan, Mirzapur.

[For forbidden rooms of the Blue Beard cycle, see Clouston, *Popular Tales and Fictions*, I, 198 *sqq* ; the faqir is deceived as Vetála is at the time of sacrifice in *Katha Sarit Ságara*. (Translation, Tawney II, 359). For the gambling device of the cat and mouse the best parallel is Rája Rasálu (Temple : *Wide-awake Stories*, p. 278.)

MISCELLANEA.

108. **A Bathing Proverb.**—
Harduáré, Kusháwarte, Bilke Nil parbaté,
Kankhalé karte ashnánang, punar janam na vidté.

Those who bathe at Harduár, Kushawart, Bilk Nil mountain, and Kankhal shall not be reborn.—*Chaina Mall.*

109. **Punjab School Boy's Rhyme.**—
Thápo, thápo, thápo,
Shaitán di gichi nappo,
Shaitán malán bhára,
Tú wohti, te main lára.

Close up, close up, close up the bundle of books.
Let us crush down satan's neck.
Satan is the most wicked of all.
Thou art the bride, I am the bridegroom.—*Chaina Mall.*

110. **Gya—Traditional Religious Rites.**—At Sitámarhi a curious isolated boulder has been hollowed to form a small chamber about 16 feet long by 11 feet wide. The interior is highly polished, and tradition makes it the residence of Sítá during her exile; and relates that it was here that her son Lawa was born. It was on the wide level ground near this boulder that Lawa and Kusa are said to have fought with Rámás army. About a mile to the east is a group of rock-hills which are covered with ruins. On one of the hills is the tomb of a local Saint named Sheikh Muhammad. Judging from the style of the dome, the building dates from a very early period, and it no doubt occupies the site of some earlier Hindu shrine. A mile to the north-east of Sítámarhi is the village Bárat where the saint Válmíki is said to have lived when Sítá was sent into exile. It was at his order that Visvakarman, the architect of the gods, constructed the rock cave for her.—*G. A. Grierson.*

111. **South Mirzapur—Rain Spells.**—When there is excessive rain, it is a good plan to name twenty-one men who are blind of an eye (*kána*) and make twenty-one knots in a cord. This string is hung on the eave of the house. This lessens the rain. When rain is deficient they turn a plough upside down and bury it in the field, and rub the *lingam* representing Mahadeo with cow-dung and offer water to the grave of a bachelor Bráhman (*Brahm*). There is no means of preventing hail.—*W. Crooke.*

112. **Firing guns after birth of a child.**—It is considered very lucky to fire guns at the occasion of the birth of a son. When a child is born the near relations of the father and friends fire guns and receive presents for doing so.—*Aziz-ud-din Ahmed.*

[The idea, of course, is to scare off ghosts and goblins likely to injure the baby.—Ed.].

113. **Gya—The Legend of Kunwar Bijai Mall.**—(Concluded from Vol. II, para. 640). At that time a covered passage led from the palace of Báwan Subáh to the tank at Aphsaur. Kunwar Bijai Mall, on arriving, alighted near that tank: a female servant of Báwan Subáh's daughter soon arrived at the tank to carry water. Seeing him there, she asked him who he was, and how he dared to walk about near that tank. This led to hot words between them, and the young man having very ungallantly seized the damsel and tore her clothes, she beat a hasty retreat, and went and informed her mistress Ráni Tilko. Meanwhile Ráni Tilko, the wife of Kunwar Bijai Mall, had seen the young man from the roof of her house, and had taken a fancy to him: and when the maid complained of his conduct, she pacified her, and desired her not to let her father hear of it. She then went with her companions, all dressed exactly like her, to the tank on pretence of bathing, but really to see the audacious young man. On reaching the place she saw the young man still there, and went up to him to ask him his name and whence he came. On hearing his name she immediately covered her face, as she saw she had met her husband, and on being asked in her turn who she was, her reply showed Kunwar Bijai Mall that he had met his wife. There was then a very tender scene between them, she beseeching him to take her and fly, and he refusing to run away with her like a thief, but expressing his determination to win her with his sword. Tilko Ráni returned sorrowful to her apartments, and prayed for her husband's success against her father. Kunwar Bijai Mall, on the other hand, went to the prison where his father and brothers were confined: but finding the gates and walls of adamant (*bajr*), he despaired. Here his horse, seeing his grief, came forward and smashed in the gates, so that he got in and released the prisoners. He then went and pillaged the favourite bázár of Báwan Subáh News of these events having now reached the latter, he sent the chief of his forces to fight Kunwar Bijai Mall, and on his defeat he sent his son with fresh troops, which, however, shared the same fate. Báwan Subáh then went out himself. Long the battle raged, Kunwar Bijai Mall not wishing to kill, but to capture his enemy: in this he at last succeeded, and he cut off one of Báwan Subáh's hands, and put out one eye of his son. He then set them free, and demanded that his wife, Báwan Subáh's daughter, should be sent to his house with due pomp and ceremony, as she was now of age. There was no alternative for Báwan Subáh, so he sent his daughter with due pomp and ceremony to her husband's house, and Kunwar Bijai Mall returned home accompanied by his brother, Sonmati Ráni's husband, his father, and his own wife. It may be added that the ruins round Chánd Saudágar's *Dargáh* at Párbatí are now known as Báwan Subáh's palace, while two other mounds, which have been dug into for treasure, are known as his sitting-room (*baithak*) and his court (*kachhari*) respectively.—*G. A. Grierson: Geography of the Gaya District, p. 16, sq.*

114. **Gurgaon—Cattle-disease—Charms.**—Once upon a time a man whose descendants live at Pumora, in the Mathura district, was sleeping out in the fields, when he saw the cattle-disease creeping up to his oxen in an animal shape: he watched his opportunity and got the disease under his shield, which he fixed firmly down. The disease entreated to be released, but he would not let it go till it promised that it would never remain where he or his descendants were present: so still when a murrain visits the village his descendants

are summoned, and work round the village, calling on the disease to fulfil its contract.—*F. C. Channing: Settlement Report, p.* 37.

115. **Miscellaneous charms.**—
The following collection of miscellaneous charms may be interesting.

(1) **Cure for a Sore Throat.**—My Ayah gave me this cure for a sore throat. When going to drink water, cut across the surface two or three times with a knife. The explanation is that the sore throat is caused by a hair swallowed by mistake, and that this will cut the hair.—*L. Grierson.*

(2) **Cure for a Boil or a Stye on the Eye.**—An Ayah's cure.—Take two-and-a-half leaves of a *bair* tree, *zizyphus jujuba* and, bending them, lightly touch the sore place, and then hang them up in full view. The patient taking frequent looks at them, the stye or boil withers as the leaf does, and finally dries up at the same time.—*L. Grierson.*

(3) **Chattarpu—Cure for Boils.**—While suffering from boils I was advised to wear a ring set with *firoza* (a turquoise stone), as it is believed that the water, with which the wearer bathes, touched by the stone, acquires such curative powers that the wearer does not get boils. It is also thought that snakes do not approach the man wearing a firoza.—*Bhagwan Das.*

(4) **Mirzapur—A Spell in cases of Devil possession.**—

Ane din bahí Gangá nirmal jalwa.
Aj Gangá kaisan bahálu malin.
Kiyári Gangá tor odial kararwa?
Kiyári tor máng ránr phorai?

The other day, O Ganges! your water flowed purely!
To-day it flows impurely!
Is your bank broken?
Or have you become a widow?

Máng is the coloured division in a married woman's hair, which is obliterated on widowhood.—*W. Crooke.*

(5) **A Charm to appease a dissatisfied Master.**—
"*Hu al ghani.*"

Write this charm on the forehead thrice and then wipe it out. Go into the presence of your master and he will be very much pleased with you.—*Rámgharib Chaube.*

(6) **A Tantra.**—

Tulsi ras grihitwá dhátri ras samanwitam;
Tulsi bij sanyaktam hari talam manah shitá.
Dehánte tilkam kritwá yam dutá bashi bhawet
Pápi chair mahá pápi vaikuntham gachchet narah.
(*Tantra Mahárnav.*)

Take equal quantities of *tulsi* juice and *anwalá* juice. Mix some tulsi seeds and yellow orpiment and red arsenic in it. Make a mark (*tilak*) on the forehead of a dying man. Howsoever great a sinner he may be the messengers of the God of death will be frightened at his appearance and convey him to heaven.—*Rámgharib.*

(7) **Mirzapur—A Cholera Incantation.**—They go round the village with a fowl, ram, young pig, and buffalo-calf which are sacrificed in the name of the village gods (*dih*), the earth, Ságar, Rája Lákhan, Ganwahár, Masán and Sonaích—all local gods. The baiga or priest, who is usually a Chero or Kharwár by caste, sacrifice and eat the offering. No woman is allowed to eat the flesh.—*W. Crooke.*

(8) **Palamau—Incantations by Ojhas.**—The mummeries performed by Ojhas in exorcising evil spirits consist in making passes, blowing with the mouth and in muttering incantations which are nothing more than a repetition of the names of famous spirits—such as *Duhái Kamenchya* (*Kamaikhia* or *Kamiocha*, a famous spirit of Kamrúp). *Duhái cherí, duhai Devi.* After this they put on a wise look, declare that the spirit has been appeased and the patient is sure to recover, demand their fee and depart. If, as is frequently the case, the patient does not recover, they fall back on the unanswerable argument—God's will: if all goes well they get the credit.—*L. R. Forbes: Report, p.* 55.

(9) **Mirzapur—Spell to avoid the effects of the Evil-eye.**—When a child is affected by the evil-eye the following spell is read over a straw with which the child's forehead is touched.

Jo tona ho, bhút ho, Mahádeo ko aur apné Deota ko manákar chhút jáwé!

Ham apné deota, Mahádeo ko rot, aur kapré ka kachhawata aur sákla sawa pánch ser ká charhá wengé.

Be it from the evil-eye or some ghost, for the sake of Mahádeo and my family god may it depart!

Then I will offer to my family god and Mahádeo bread, a loin cloth, and 5½ sers of barley mixed with butter and sugar.—*W. Crooke.*

(10) **Eastern Districts—N.-W. P.—Elephant and Bear hair.**—Village urchins often pluck a hair from the tail of an elephant or the back of a tame bear as they are led through a village. The bear leaders take coppers from people for giving children a ride on the bear's back,

which is considered a great preservative. The hair of a bear is commonly used as an amulet (*taawiz*) for children.—*Lakshmi Narain Dube.*

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(11) **Mirzapur—A rustic incantation in case of Scorpion bite.**—

Giri parbat par surá gáyé :
Okaré gobaré bichí biyáé :
Chha kári, chha bhuari :
Doháí Narsingh kai,
Khur, khur kodo darai,
Chhuhur chhuhur bichhi utarái.

On the hill and mountain is the holy cow: from its dung the scorpions were born, six black and six brown. Help me O! Nárasinha (the man-lion incarnation of Vishnu). Rub the *kodo* millet on each hoof: it will remove the scorpion poison slowly.—*W. Crooke.*

(12)

4	3	8
9	5	1
2	7	6

If any one gets this engraved on a copper plate and puts it on the neck of a child, no evil spirit nor evil eye will endanger the child's life.

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(13) **Om hrin klin stambhayati.**—If a gambler gets this copied on birch bark (*bhoj patra*) with *rori* or the mixture used in making the sectarial mark and ties it on his right arm he will win at gambling.

20	27	2	7
6	3	74	23
23	37	8	7
4	5	23	25

If any one writes this on a piece of coarse paper with camphor and the pigment made from cow's urine (*gaulochan*) and puts it on the neck of a woman it will remove barrenness.

Hrin	Dai	Kri
Hri	Chhe	Kri
Hri	Da	Kri

If any one gets this copied on birch (*bhoj patra*) bark with the *gaulochan* pigment and attaches it on his right arm and goes on field service the victory will be on his side.—*Pandit Rámgharib Chaube.*

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(14) **Mirzapur—A Spell to cure the bite of a Dog.**—Bring some clay which has been worked on the potters' wheel; make a lump of it, and touch the wound with the following words.—

Abar jhábar kariya kúkur.

The blackdog is covered with thick hair.—*W. Crooke.*

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(15) **A Charm to remove the throes of Labour.**—

" *Merá jáy deh khar merá jáy deh ;*
Tir khwáhi bazád to khwáhi mazah."

"Give me room and also my horse. If you will, bring forth; if you do not, do not bring forth."

Among Muhammadans it is a custom that when the mother begins to suffer the throes of labour they write this couplet on a broken pitcher and put it on the mother's head. It is believed that the pains are removed by doing so.—*Rámgharib Chaube.*

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(16) **A Charm to remove a sore-eye.**—When a man suffers from a sore-eye the women exorcise the affected person in this way:—They get a cast-off rope from a dung hill; wrap cotton around it: wet it with oil. Then they place an earthen vessel near the affected person. A woman holds the rope above this vessel and another woman sets fire to it at one end. When it begins to burn the woman who sets fire to the rope asks the woman who holds the rope "What are you exorcising?" She replies, "I am exorcising *(chhút)*, contagion arising from those who come *(ai ki)*, who go *(gai ki)*, our own *(apni ki)*, from strangers *(parái ki)* from black *(káli ki)*, from yellow *(pile ki)*, from red *(lál ki)*, from white *(ujale ki)*. They mutter this till the rope has been consumed and then they put the ashes into the vessel. Then they throw water into a corner of the house. They believe that by doing so a sore-eye is soon cured.—*Rámgharib Chaube.*

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POPULAR RELIGION.

116. Mirzapur—Local Gods. — (Continued from para. 85).

Parsódhá Bír.—The original seat of this deity is not known. But a temple is erected by the side of the road in Hanspur village, pargana Haweli, Chunár. It is said to be dedicated to Parsódhá, and is known as *Parsódhá ká paráu* or halting-place of Parsódhá. After this god had been known to the people a Banya got a tank dug there. In the temple of Parsódhá is an idol of stone which is worshipped. All the Hindú castes here worship this deity. The worship of this god is not performed daily, monthly or yearly as a matter of necessity, but whenever anybody falls into difficulty he vows to worship the godling if his troubles are relieved, and when his hopes are realized he resorts to the temple of the deity and performs his worship. The worship consists in offering to the god or the image washed rice (*achchhat*), garlands, flowers, sweetmeats, sacred threads (*janeo*), and a pitcher of earth made like a crown by the village potter. The offering of this pitcher is considered equivalent to offering a crown. He-goats and rams are also offered. Some make the offerings themselves and others get it done by the Dafális. The objects of sacrifice are consumed by the worshippers themselves. A cup full of wine is also placed in the temple of the deity near the image. This can be drunk by anybody, for the worshippers leave it in the temple and go away. No playing on musical instruments or singing is done at the time of worship.

Daitrá Bír.—The seat of this deity is under a *hais* tree, in the village of Belá, pargana Haweli, Chunár. No temple is erected in his honour. All the cultivators of the neighbouring villages worship him in the hope that the outturn of their fields will increase by keeping the godling in good humour. They also believe that he will keep their fields safe from any injury to which they are liable. When they gather their harvest safe from all injury they worship this deity in the following way:—

They resort to the temple of the god and offer to him garlands, flowers, sweetmeats, and an earthen pot full of water. Then they bow down to the god. The sweetmeats are distributed afterwards among the clansmen and members of the family. They do not perform this worship on any other occasion than this. The worship of this deity is performed in the day time. No special day is fixed for the worship. No singing

or playing on musical instruments is done at the time of worship.

Pánchon Pír.—The following are called Pánchon Pír.—(1) Subhán, (2) Bahlám, (3) Rajab Sálár, (4) Gházi Miyán, (5) Parihár. All of these five have their *asthán* or seat at Bahráich. Their worship is performed in the month of Phágun, before or after the *holi* has been burnt. They are also worshipped on the Dasahrá of Jeth and Kuár. The days of worship are Sundays, Wednesdays, and Fridays. On the first Sunday in the month of Jeth the marriage of Gházi Miyán is celebrated in every town. Bahráich is famous for the fair that takes place on this occasion. The Dafális sing a song called *pachará* at this festival, and the *sohalá* is also sung. The musical instrument played on this occasion is called *dárá* or *rawáná.* The worship that is performed in the month of Jeth is done by offering the following things :—Boiled rice, cakes, pulse of arum, pulse of *urad*, sweetened boiled rice, rice cooked with sugar and milk, *kakari* (cucumbers), *kharbuzah* (melons), betel, garlands, flowers, incense, &c., &c. All these things are put in a dish and offered to the Pánchon Pír with prayers called "*fátihá.*" These things are afterwards distributed among the members of the family of the worshippers, and part of it given to the Dafális. The worship that is done in the month of Phágun consists in the offering of *malídá* (cakes fried in *ghí* and sugar). The worship performed at the Dasahra consists in the offering of bread and rice-milk (*khír*). The offerings are distributed among the members of the family, a part being made over to the Dafális that officiate at the worship. Every worshipper's house has a raised platform on which the offerings are made, and on which an iron bar is fixed, which is called the *sáng* or spear of Rajab. Those who can afford it offer on these days a sacrifice of he-goats to Gházi Miyán, of fowls to Parihár, of she-goats to Subhán, garments to Aminá, and a head-dress (sáfá) to *Amit* and *Namit*, the sons of Aminá. Aminá with her sons is worshipped along with the Pánchon Pír. These gods are worshipped by the following castes more or less :—Bráhmans, Khatris, oil-sellers, Kalwárs, Kahárs, Kunbis, Ahírs, Garariyás, &c., &c.

Lachchhan Bír.—In the village of Samund, in Saktisgarh, there is a tamarind tree on the site of the old village. Under that tree is a platform. It is supposed that Lachchhan Bír dwells here. This place is in the midst of the jungle and abounds in pasturage. They take their cattle to feed there in the month of Asárh and stay there up to Aghan. They vow at the time of their arrival that if their cattle live safely there and go home uninjured they will worship this deity. Likewise cultivators of the neighbouring villages vow to worship him if he contribute to the increase of the outturn of the fields or to protect them. The cowherds' people at the time of their return, and cultivators at the time of gathering their harvest, and after husking the grain when they intend to take it home, worship this deity. No particular day is fixed for the worship. They sacrifice a goat to him and offer a libation of wine. Some bury the head of the victim there and consume the rest ; others consume the head too. No singing or playing on musical instrument is done at the time of worship.

Sheo Shankari.—In the village of Dikshitpur, parganá Haweli, there is a temple dedicated to this deity. In the temple an idol of stone is kept. Bráhmans, Kshatriyas, Káyasths, Kunbis, Koiris, Lohárs and Kahárs, &c., worship this deity. The worship is done in this way. They worship this deity when they vow to do so in times of trouble. The worship is done at the *Naurátra* of Chaitra and Kuár. They offer to him sacrifices of castrated goats and rams. The sacrifice is made in two ways, namely, either by *jhatká* (cutting off the head by a single blow) or by *halálí* (cutting of the throat by pressing the blade of the knife on it). Those who offer the sacrifice by the first method, do so in front of the goddess outside the temple, and those who intend to offer the sacrifice by the second method, do so in a fixed place in the temple. First of all, flowers, garlands, *róri* (red lead), cocoanuts, *chunari* (a kind of special cloth offered to the goddess), *batáshá* (a kind of sweetmeat) and *laddu* (a sweetmeat) are offered to the goddess. Then the sacrifice is made. The head of the victim is taken by the zemindar of the place, and the rest is consumed by the worshippers themselves. Other offerings are taken by the officiating priest, who gives a part of each to the worshippers by way of *prasád.* When any one has a pain in any part of the body, he vows to offer that part of the body made of gold to the goddess if she cures the disease. On recovery they get a miniature of that part of the body made of gold by the goldsmith, and on the occasion of the forthcoming *Naurátra* they offer it along with other articles of worship to the goddess. A large fair takes place in this place during the *Naurátra* of Kuár and Chaitra. The priest of the temple worships this god daily, and the public, too, make offerings to him whenever they please. The worship is done in the day time. This worship is done in some families after child-births and marriages. Some people make Dafális play on their *daflá* or drum at the time of worship ; others make *Chamárs* play on their *nagára* or kettle-drums. But playing on these instruments is not done when they worship this god in the fulfilment of a vow. No singing is done at the time of worship.

Akatá Bír.—The original seat of this deity is in the village Káshipur, parganá Haweli, Chunár,

Under a mango tree an idol of stone is placed. No platform is raised. Bráhmans, Kshatriyás and Káyasths and low castes worship this deity. No special day is fixed for the worship. When they vow to worship him in times of difficulty they worship him in the following manner when their object is realized:—

They go to the seat of the deity. They bathe themselves, and then putting on a clean garment, bathe the idol with water. Then they put on the idol garlands and flowers and an earthen pot called *kulhar;* then they offer five sweetmeats in number. Then they pick up the sweetmeats and distribute them among the members of the family. They say that in the village Kashipur is the shrine of Akatá Bír, and in the village Nematpur is the shrine of Daitrá Bír, and in the village Kamálpur is that of Latorá Bír. These three demons go out at midnight to play. First of all Latorá goes out of his shrine with a burning brand to Daitrá Bír, and then the latter too with a burning brand accompanies him to Akatá Bír. He too comes out with a burning brand (*lukk*). There they play with their torches. They say that they see these demons playing daily in summer. Sometimes they see this spectacle in other seasons too. After a short time they go to their respective places. The form of these men in front (*áge ki taraf*) is like that of a man and in the rear (*píchche ki taraf*) is a mere empty shell (*kuchh nahín hai*).

Bagheswari Devi.—The seat of this deity is in the village Bághapur, parganá Kiryát Sikhar. Only an idol of stone is placed there to represent the deity. Bráhmans, Kshatriyas, Káyasths, Kunbis, Lohárs, Kahárs, Binds, Hajjáms, Gonds, &c., worship this deity. They worship this deity when they have vowed to do so and also in the Naurátra of Chaitra. The worship in the month of Chaitra is done in this way. The zemindar of that village raises two maunds of barley by general subscription among the inhabitants of the village, and also *ghí* is purchased with the money subscribed. On the 9th lunar day of Chaitra, burnt offerings are made to the deity. This burnt offering is made by the Bráhmans. The remaining money of the subscription is given to the Bráhmans by way of alms (*dakshiná*) and is spent in feeding the Bráhmans. This worship is done in order to keep off the cholera epidemic. Many worship this deity to get their hopes realized. When they worship for this they offer to him garlands, flowers and sweetmeats as much as they have vowed to offer him, and burnt offerings of barley and *ghí*. The sweetmeat offered is afterwards distributed among the members of the family, making over a part of it to the Bráhmans They get the birth-hair of their children shaved and their ears pierced here at the Naurátra, and at that time the worship of this deity is performed in the same way. This worship is performed in the day time from morning to noon. It is not performed after child-births and marriages. Only the bridegroom goes to pay his respects to the deity when he returns home after the marriage. At this time the bridegroom offers to the goddess red lead. At the time of worship, Chamárs play on *nagárá* or kettle-drum. No singing is done.

Pathán Bír.—The seat of this deity is in the village Rámgarh under a *lahtorá* tree. There is no raised platform nor idol there. The low caste Hindús, like Ahírs, Kunbis and barbers, and Muhammadans of low caste, worship here. This worship is not performed monthly and yearly. Only when anybody vows to worship him he worships when his object is realized. They offer to him garlands, flowers and a pitcher full of water and incense (*lubán*). They also offer to him earthen images of horses and *gauraiyá* (a kind of huqqa made of clay) with tobacco and fire. Muhammadans offer to him *malidá* or cakes and a piece of cloth $1\frac{1}{4}$ cubits in length, and incense (*lubán*) and a *gauraiyá* with tobacco and fire. The food offered to the god is afterwards consumed by the worshippers themselves. They say that this god was a Muhammadan in his lifetime, and died there in consequence of thirst while going on horseback by that way.

Mohána Bír.—The original seat of this deity is in Aibakpur Mohaná, parganá Haweli, Chunár. There is no raised platform. Under a *pípal* tree the god is supposed to live. The cultivators of neighbouring villages worship him in order to increase the outturn of their fields and keep them safe from any injury to which they are liable. They offer to him at the time of gathering their harvest the sacrifice of goats and sheep. Those who eat the flesh of animals killed by *jhatká* offer the sacrifice themselves, and those who eat the flesh of animals killed by *haláli*, make the sacrifice through Dafális. The worshippers consume the object of sacrifice themselves. Those cultivators who till lands on a large scale worship this deity every year. They do not sing or play on musical instruments at the time of worship. No particular day is fixed for the worship of this deity. The worship is not performed after child-births and marriages. They say that Mohána Bír comes out of his shrine at night with a burning brand. Nakwáhá Bír of Aibakpur also comes out with a burning brand at the same time. Many other ghosts and demons also accompany them. They all play together for some time, and then they go to their respective shrines. The worshippers of Aibakpur say that this god has been seduced away by the inhabitants of Raipur, and now he lives in that village.—*Pyare Lál.*

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117. Jain Rosaries. — (Continued from para 44).

General use of rosaries.—The rosaries are generally used by the Jain laity to repeat the navakar mantra, which is held most sacred among the Jains, and consists of salutations to Arihants, Siddhás, Acháryás, Upádhyayás, and Sádhus. Navakar is a corruption of namaskára (salutation). Navakar mantra is also called navapada mantra, which means mantra containing nine verses. The cotton thread and sandal-wood rosaries are mostly used by the poor and middle class Jains, as they are very cheap; while the costly rosaries, such as those of red coral, crystal, cornelian, emerald, pearl, silver and gold are generally used by the rich Jains to say navakara mantra. Silk, conch-shell, rudráksha, jimápotá, akikálbaher, and amber rosaries are seldom used to repeat navakara mantra in Gujrat.

First special use of rosaries.—The rosaries of five different colours, *viz.*, red, yellow, green, white and black, are specially used to repeat certain mystical formulæ and incantations to appease and propitiate Navagráhás [the sun, the moon, Mars, Mercury, Jupiter, Venus, Saturn and the two nodes (Ráhu and Ketu)], ten Dikpálás [guardian deities of the ten directions (east, west, north, south, north-east, north-west, south-east, south-west, Heaven and Hell)], Ashtamangalás (eight auspicious objects) and other deities on the following occasions:—

(1) Sánti-snátra (pacifying and propitiatory rites).

(2) Ashtottari-snátra (bathing an image 108 times).

(3) Anjana-sáláká (ceremony of sanctifying images).

(4) Chaitya-pravisha (first occupation of a newly-built Jain temple).

(5) Pratistha (installation of images in temples).

The red coral rosary represents red colour; the amber and gold rosaries represent yellow colour; the emerald rosary represents green colour; the silver, white pearl and crystal rosaries represent white colour; the cotton-thread rosary, though white in colour, is not used as a substitute for silver, white pearl or crystal rosary; the akikálbaher rosary represents dark or dark-blue colour. The reason for using rosaries of five different colours is that different thirthankaras are believed to have been of different colours, *viz.*, red, yellow, green, white and dark.

Second special use of rosaries.—The rosaries of five different colours are also specially used to repeat certain mystical formulæ, charms, spells and incantations to appease and propitiate certain deities, with a view to acquire wealth and other desired objects, or to harm obnoxious, hostile, or obstinate persons, disable them, make them sick, kill them, obtain their affection, subdue them, make them inert, or to summon them.

Small rosaries called boberkhás. — When costly rosaries, containing the ordinary number of beads are not available, or when one cannot afford to buy them, small rosaries called boberkhas are substituted. The boberkhas generally contain 6, 9, 12, 18, 27, 36, or 54 beads, *i.e.*, any submultiple of 108 beads.

Collection of rosaries from Gujrat.—Five kinds of rosaries accompany this paper. They are of the following descriptions:—

(1) Cotton-thread rosary, obtained from Páli (Rajputáná). It is sometimes made in Ahmedabad; beads, 108 + 3 top beads.

(2) Sandal-wood rosary made in Ahmedabad; beads, 105 + a single top bead and a double top bead.

(3) Red coral rosary, (obtained from Bombay, sometimes made in Ahmedabad); beads 108 + 3 top beads.

(4) White cornelian rosary, obtained from Cambay; beads 101 + one triple top bead.

(5) Akikulbaher rosary made in Ahmedabad; beads 105 + 3 top beads.—*Mouukhrain D. Voin.—Ahmedabad: 5th April*, 1893.

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118. **Rosaries.**—Rosaries (*málas*) are of various kinds,—Sphatik or crystal, Rudrakshya or reddish nuts and Tulasi or holy basil. Rosaries made of crystal may be used for all kinds of meditation. The best Rudrakshya beads come from Murang in Nepal: inferior kinds are derived from Ramesvar in the Deccan. These nuts have superficial cracks or slits running from end to end. These are called "mouths" (*munh*), and the number of these mouths differ in different kinds of Rudrakshyas. A one-mouthed Rudrakshya is a very valuable amulet, and he who possesses it possesses the goddess Lakshmi and all kinds of blessings. If the owner refuses to part with it on any consideration it must be stolen from him, encased in gold and kept very carefully as a family relic. By the way images of the gods which are stolen from other people are considered to be of more value than those purchased or otherwise obtained. They are more easily propitiated. But the man who loses such an image must fast from food and water for at least twenty-four hours. The next day he gives money to a Bráhman and makes other atonements.

In the plains the belief in the virtue of stolen articles prevails more widely than in the hills. Thus when a Manihár or bangle-seller comes round, women when buying bangles will steal one or two of a black colour because the wearing of black bangles is a sign that she is a wife (*suhág*), and widows are not allowed to wear those of this colour. Hence stealing such bangles is supposed to diminish the chance of widowhood. The one-mouthed Rudrakshya can be obtained only from the most accomplished Jogis, and any price they demand must be paid for them.—*Pandit Janardan Joshi.*

(*To be continued.*)

157.

ETHNOLOGY.

119. **Palamau — The Birhors.**—(Continued from para. 99). As soon as a young couple have determined to marry, the elders of both families join in collecting all their available resources for a feast. Roast pig, stewed monkey, herbs cooked in fat, roots of all sorts, make up the bill-of-fare. Plenty of rice-beer (*hundi*), or if this is not obtainable, then the intoxicating liquors made from the two plants, *khulu* and *khasuna*, as a substitute wherewith to drink the health of the young couple. As soon as all is prepared the guests assemble, and the members of the two families sit down in a line opposite each other. After certain enquiries as to whether the feast is prepared, and receiving satisfactory replies, the father of the boy thus addresses the father of the bride :—"My son calls his bride : his looks are eager : his feet are swift," or some such words as these. The girl's father then, turning to the maiden, says :—"Fly my daughter and show him who would be thy husband: how nimble are thy feet." Upon this the girl gets up and suddenly darts at full speed into the forest : a minute later off starts the boy to catch his bride. When the chase is going on a kind of chant is sung, one side replying to the other, and singing the praises of the bride and bridegroom in some such words as these :—"Jumi (girl) is like the deer : her feet are swift : she flies like the west wind." To which the boy's family will reply :—"Mahno is like the arrow that striketh the deer : he is swift and sure : Jumi has fear : Mahno has love." This song goes on till the shout of the boy, as he succeeds in catching the girl, is heard, when silence follows. The chase seldom lasts more than a few minutes : and if they are not already out of sight of the spectators, the youthful couple at once retire into the forest, and the marriage is there consummated. They return presently to their friends, when the girl is taken charge of by the women, who proceed to adorn her in her bridal dress, generally a new sheet (*sári*) of coarse country cloth—a present from the bridegroom. Flowers are placed in her hair, and blushing she is led forth and presented to the company, after which the feast commences in earnest : all get uproariously drunk, and high jinks are carried on till morning : sometimes the drinking and feasting continue for two or three days, but not always.—*L. R. Forbes : Report, p.* 44.

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120. **Mathematical problems.**—(Continued from paras. 54-55). Pandit Sudhakara Dúbé, of Benares, writes as follows:—Problem (a) is not played by Bráhmans in Benares. I never heard anything about it before the reference to it in the May number of this Magazine. Problem (b) is solved by $N^{N+1} - R(N-1)$. In this formula N is the number of men and R the number of remainder. In this problem $N = 4$ and $R = 1$. ∴ the least number of mangoes.

$$= 4^{4+1} - 1(4-1) = 4^{5} - 3 = 1024 - 3 = 1021 \text{ As.}$$

The formula was discovered by me, which is proved by Bhaskara's Algebra (see Colebrooke's translation of Bhaskara's Algebra), or by ordinary method of Algebraical division.

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121. **The Antiquity of Man in India—Fossil Man in the Ancient Alluvium of the Duab.**—From a passage in Falconer's *Paleontological Memoirs*, Volume II, page 580, it would appear that among the specimens collected by Captain Smith in the operations for removing *kankar* shoals in the river Jumna, were certain fossil bones supposed to be human. I am not able to refer to the original paper (J. A. S., Volume II, page 622, 1833), but from the accompanying extract, it appears to me probable that Captain Smith had some grounds for his opinion.

The specimens were possibly lost ; and the final verdict of Dr. Falconer was that "the identifications proved to be untrustworthy or erroneous," page 572. "Both Captain Smith and Mr. Dean, aided by medical officers more or less versed in anatomy, thought they had encountered human bones among the Jumna fossils, and this opinion was published at the time in an Indian scientific journal, but the identifications were negatived by Dr. Pearson and Dr. Evans, the Curators of the Museum of the Asiatic Society of Bengal, and on submitting the specimens to a close examination several years afterwards, I could discover no determinable human bones among them," page 642.

If the supposed human bones found by Captain Smith were the same as those he figured (Pl. XXV of the Asiatic Society's Journal), they must be regarded according to Dr. Falconer as inconclusive or mistaken determinations (Falconer, page 580.) But if, on the other hand, "much precious material was irretrievably lost from heedlessness during the earlier part of the seven years' operations" (Falconer, page 580), there may still be some grounds for believing that "the medical officers more or less versed in *anatomy*" were not mistaken.

I have much pleasure in being able to announce that I discovered recently a human molar in the Jumna beds, the mineral condition of which is identical with the hippopotamus and other fossils I obtained from the same bank to the quantity of several tons. A short notice of these fossils by Mr. Oldham has appeared in a recent number of the Proceedings of the Asiatic Society of Bengal.

The specimen in question is the crown of an upper molar with enamel and cusps in a perfect state of preservation and unworn. The dentine is infiltrated with hydrate of iron quite black in colour, and is in precisely the same mineral condition as the numerous molars of hippopotamus, rhinoceros, sus and various large ruminants collected in the same banks.

I have picked up isolated fossil objects as small, but the discovery of this specimen was so curious that it might almost be regarded as accidental. In knocking the sand and kankar *shingle* out of the neural canal of the perfect *vertebra* of a large bos., I found the tooth embedded in the *shingle*. There cannot be a shadow of doubt that it was washed in there by accident in the course of the rolling to which the bone had been subjected. The fossils themselves have all been derived from a bed of solid kankar conglomerate covered by 80 feet or more of *alluvium* below the village of Panch Kowri, or from the clay immediately resting on the kankar. They were subsequently rolled some six miles down the river and deposited on a great kankar shoal at Kura Kurak Ghât about two miles from Chilla Tara, the well-known ghat on the Jumna, where the Banda and Nowgong road crosses the river. The river here takes a rapid U shape sweep, and a considerable-sized shoal has been formed. Pottery, ancient bricks, trunks of trees, nails, horse-shoes, glass, &c., are found in abundance in these kankar shoals, which are perfectly distinct from the solid beds of conglomerate, in which no objects of human workmanship have been observed.

The kankar shoals consist of nodules of kankar from 18" in diameter to the size of coarse sand loosely cemented by coarse sand infiltrated with carbonate of lime. Large numbers of unfossilized bones of existing domestic animals are to be found mingled with fossil bones, and the *most* common bones are those of the dominant animal—man. I am not yet satisfied that these recent bones are not undergoing a process of fossilization; some specimens having been obtained last year, which lead me strongly to believe that such is the case.

It may therefore be worth putting on record for a future race of beings (in the trust that existing civilization become not extinct) that perfect crania of the modern Hindu are in the course of being embedded in these kankar shoals. Many such exhumed and examined, however, showed no signs of mineralization.

The specimens—a vertebra of bos. (butalus palae indicus), &c.—will show that the Jumna fossils take a high rank as petrefactions; indeed, it is hardly possible to conceive a higher degree of mineral infiltration and polish than these bones exhibit. Many of the bones are further in a nearly perfect state of preservation. I have noticed a yellow ooze strongly charged with iron issuing from fissures in the clay of the cliffs of the Jumna near Panch Kowri. There can, therefore, be little doubt that the process of fossilization is going on in these banks at the present day. This fact need not throw the slightest doubt on the great antiquity of the type of bones exhibited, the original position of which can with certainty be determined. In conclusion I have no hesitation in asserting that human rami and maxillaries, with the dentition entire if not calvaria, and perfect crania of fossil man, will be found in these kankar shoals when properly searched for by an enthusiast, and that they will be proved to be contemporaneous with the extinct hippopotamus palae indicus.

As regards the geology of the tract intersected by the Jumna, it seems probable that the Jumna has at more than one point cut through lower Vindhyan strata between Chella and Mow. Debris of characteristic lower Vindhyan rocks, limestones, jasper and shales are found on various kankar shoals. Between Marka and Charka I found a considerable-sized bed of laterite forming a promontory and projecting into the river. Various fossil bones were dug out of the solid conglomerate kankar matrix resting on this rock. The laterite is probably the source of the hydrated iron, and must underlie a portion of the Gangetic Duab.

At Pubhase the river actually cuts through lower Vindhyan strata at the base of the hill. The hill itself is upper Vindhyan, but of a peculiar sandstone spotted with iron oxide, and which forms into a vesicular sandstone always an indication of the near proximity of lower Vindhyan strata. So far as examined the Bundelkhand gneiss is no where cut into by the Jumna between the sites mentioned. Similar conglomerate kankar beds have been observed in the beds of the Ken, the Bagin, the Pysuni and the Shan, and at various places have yielded fossils. It would be interesting to ascertain the difference in level between these beds and those of the Jumna.

The fossils are in all probability of the same age as those of the Narbadda, and closely resemble them in mineral composition.—*J. Cockburn.*

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122. **Spike removed from lung of Rusa Aristoteles.**—A wooden spike which I removed from the left lung of a feral sambhar hind, Rusa Aristoteles, shot by me last December in mistake for a stag, at Koolhoan, in the extreme south of pargana Badausa, of the Banda District, deserves notice.

I always carefully examine game killed by me. On dissecting out the diaphragm, I observed about

½ an inch of the point of this spike projecting from the base of the left lung. It was here enclosed in a fibrous sheath, perfect repair having taken place some distance up. I found the spike could not be pushed out at the apex of the lung, and carefully cut it out of the lung *in which it was completely embedded.* The jagged upper part of the spike where it has been broken across was bathed in odorous pus, but the wood seemed to be rapidly softening, and I am strongly inclined to think perfect recovery would have taken place after the rotting and absorption of the splinters. The animal was in excellent condition and even fat.

I could find no external marks on the beast showing where the spike had entered, but I soon found out how the spike had got there; indeed, staking sambhar has a distinct name as a sport in this part of the country, and I much regret having lost the note I made of the name, as from its sound it was possibly of aboriginal derivation as the art itself is without doubt a relic of savage habits, and savage lore rapidly passing away unrecorded from our midst.

The Moweya lambardar of the village, an aborigine of pronounced Kolarian type, whose confidence I possessed, confessed to me that he was the maker of the spike, and that the sambhar had been staked in the September preceding, or four months previously.

The *modus operandi* is as follows :—

The cultivated fields here are surrounded by a thorn hedge 6 feet high. This the sambhar cannot see over, but leap with ease and confidence, and always do so at a particular spot. Indeed the identical spot had been observed by me independently two or three days before the incident. Among the imprints made by the feet of the sambhar alighting in the field, are placed at various angles pointed stakes of hard wood 4½ or 5 feet high. An unfortunate sambhar alighting on one of these is nearly certain to be impaled. The stake in this case evidently broke short, and even then inflicted what one would have supposed to be a mortal wound in any mammifer. Brough Smith in his *Aborigines of Australia* gives some interesting cases of the lodging of wooden spears in the trunk and various parts of the limbs of Australian aborigines, which are not without pathological interest, and the present extraordinary case seems worthy of being placed on record. Staking sambhar this way is called úba.

The anthropological bearing of the question on the generalization I have been able to make, that certain drawings of spears and arrows found in caves in the Kaimur range represented stone and wooden weapons, is very obvious.

In one drawing such a spear which has entered the breast of a bos. gaurus is represented as projecting a cubit out of the back immediately behind the dorsal ridge, which is most faithfully represented. The animal has its head thrown back in its death agony, and as an outline drawing of the gaurs, this sketch is superior to nine-tenths of the modern representations of this animal in sporting books that I have seen. See *Pioneer* of the 13th March, 1884, for a letter by me on the subject of the modern wooden Aka arrow. The spike measures 10·50 inches in length, ·70 in diameter at the thick end, and ·23 at the point.—*J. Cockburn.*

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123. **Bombay—The Charan Tribe of Kathiawar.**—A Bombay journal gives a very interesting account of the bards of the Kathiawar States. The Charans, as they are called, still fill a large place in the society of Western India, though their services as bards and genealogists are less in demand than they were in the old days. They are, nevertheless, considered, from their calling, to bear a sacred character, and any injury done to one of them will bring down an anathema on the head of the evil-doer, which no amount of penance will wash away. The awe they inspire is as great with the Rájput chief as with the illiterate Bhíl. They are also the principal carriers of the country, and as such enjoy immunity from taxation to which the rest of the community have to submit. When the Charan cannot obtain what he wants, or considers he has been unjustly dealt with, he will resort to what is known as tragga, or self-sacrifice, by cutting or wounding himself, or perhaps taking the life of some member of his family, in order that the blood of the victim may rest upon the head of his oppressor; and so great is the dread inspired by even the mere threat of carrying out this act that a ready acquiescence is generally given to all demands. The death of a Charan by his own hands would be considered by the outside world a sort of excommunication of the chief, against which the latter would find it almost hopeless to contend. Holding such a formidable weapon over the heads of all alike, high or low, the Charan becomes overbearing and avaricious, and consequently they are a class difficult to manage. Members of the tribe are to be found travelling over the length and breadth of India, with their droves of pack-bullocks, by means of which, notwithstanding the increased mileage of railways of late years, a great part of the enormous trade of that vast continent is still transported to its destination. It might have been thought that the railway would have materially reduced their profits, and although it has curtailed the sphere of their operations, it has obliged them to open up fresh lines of traffic, and to become feeders to the various lines of railway. Salt, grain, and seeds form the principal articles of transport by means of their caravans. The loads are carried in strong thick bags,

thrown across the backs of the bullocks without any rope or strap to fasten them, but merely balanced on them, and after the day's march is over the bags are piled in stacks, around which the Naik, his family, and companions keep guard during the night, although the sacred calling of tribe and the dread of their anathema are quite sufficient to insure them immunity from all plunderers. There is no more picturesque sight than one of these large caravans wending its way along the high road. The men and women are invariably on foot and distributed along the drove of bullocks; re-loading a beast which may have thrown his pack, or balancing and adjusting another as the case may be. The men with their large, loosely-folded turbans, white flowing robes, many of them with necklaces, generally of gold, about their person, form a pleasing contrast to the women in their brightly-coloured garments, with large conical caps adorned with gold and silver chains and small bells, from which is pendant a light richly-coloured scarf hanging gracefully over the shoulders. Tall and upright in figure, lithe and active, often with pleasing features and not an over-dark skin, her petticoat of one colour, her bodice of another, but somewhat brighter, her jet black hair bound up and entwined with gold and silver coins, her arms encased from wrist to elbow in bracelets of white and coloured ivory, bangles of silver on her ankles, and the high conical cap profusely ornamented on her head, the matron presents a picture which once seen is not easily forgotten. As bard of the chief the Charan occupies an exalted position, and is one of the retainers always about his person, and frequently the medium of communication on difficult and delicate missions, such as an alliance in marriage, when he is the bearer of the cocoanut, which is the emblem sent on such occasions. He used invariably to accompany him in all his expeditions against his enemies, in order that he might transcribe in glowing verse the deeds of prowess done by his chief and the clan. The genealogy of the family is in his keeping, and he can recount from memory all the stirring events connected with the history of the house, which have been orally handed down to him by his father before him. Like the Scald of the ancient Norseman, the bard delights in narrating in open durbar when called upon by his lord, some inspiring themes connected with the fortunes of the family. It is then, surrounded by an admiring and sympathetic audience, that he will launch out in the flowery language of his country, and with magical effect stir the hearts of his listeners with the thrilling account of how their ancestors fought in defence of their homes and their race, and fell covered with wounds, performing deeds that have left them deathless names, and how by emulating their example and treading in their footsteps they will make resplendent the blood of their ancient line. All this has in these days become utterly unreal, but the respect with which the bard is regarded when he recalls the most stirring memories of the race is not matter for surprise.

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124. **The Bawariyas of Sirsa.**—The Báwariyas are divided into four sections—(1) the Bidáwati from Bikáner territory, claiming connection with the Bidáwat Rájputs, and giving Chitor as their place of origin; (2) the Deswáli, living in the country about Sirsa; (3) the Kápríya, to the west, about Delhi; (4) the Kálkamaliya or black-blanket people, who (especially the women) wear black blankets, and are found chiefly among the Sikhs of the Jangal and Málwa country. These four sections do not eat together or intermarry, but say they all came originally from the neighbourhood of Bikáner. They are most numerous in Rájputana and the districts bordering on it, but extend up the Satlaj to Firozpur and Lahore. The name of the tribe seems to be derived from the *báwar* or snare with which they catch wild animals, but many of them despise this their hereditary occupation; and, indeed, it seems now to be practised only by the Kálkamaliya or Panjábi section. The Báwariyas are seemingly an aboriginal tribe, being of a dark complexion and inferior physique, though resembling the Bágri Játs. Many of them are fond of a wandering life, living in wretched huts, and feeding upon lizards, foxes and other jungle animals: but they say they will not eat fish. In other districts they are known as a criminal tribe, but here many of them are fairly respectable cultivators: some are employed as village watchmen, and many of them are skilled in tracking. They are divided into clans (*got* or *nak*) with Rájput names, such as Chauhán, Panwár, Bháti. The Báwariyas, who live among the Sikhs (*Kálkamaliya*) wear the hair long (*kes*), and some of them have received the *páhul* and become regular Sikhs. The black-blanket Báwariyas speak Panjábi and the Bidáwati, Bágri, but they have besides a dialect peculiar to themselves, and not understood by the ordinary peasants. Báwariyas consider themselves good Hindús, and say that regular Bráhmans officiate at their marriage ceremonies, the same Bráhmans as officiate for Játs and Banyas. They hold the cow sacred, and will not eat beef: they burn their dead and send the ashes to the Ganges. They are said sometimes to admit men of other tribes to their fraternity, and an instance is given in which a Banya for love of a Báwariya woman became a Báwariya himself. Whole families of Báwariyas come south in the rains for a lizard hunt, and may be seen returning laden with baskets full of their game, which

live for days without food, and thus supply them with a succession of fresh meat. The lizard has a soft, fat body and a broad tail, with spikes along each side. He lives on grass, cannot bite severely, and is sluggish in his movements, so that he is easily caught. He digs a hole for himself of no great depth, and the easiest way to catch him is to look for the scarcely perceptible air-hole, and dig him out: but there are various ways of saving one-self this trouble. One, which I have seen, takes advantage of a habit the lizard has in cold weather (when he never comes out of his hole) of coming to the mouth for air and warmth. The Chúhra or other sportsman puts off his shoes and steals along the prairie till he sees signs of a lizard's hole. This he approaches on tiptoe, raising over his head with both hands a mallet with a round sharp point, and fixing his eyes intently on the hole. When close enough, he brings down his mallet with all his might on the ground just behind the mouth of the hole, and is often successful in breaking the lizard's back before he awakens to a sense of his danger. Another plan, which I have not seen, is to tie a wisp of grass to a long stick and move it over the hole, so as to make a rustling noise. The lizard within thinks: "Oh! here's a snake. I may as well give in," and comes to the mouth of the hole, putting out his tail first that he may not see his executioner. The sportsman seizes the tail, and snatches him out before he has time to learn his mistake.

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125. **The Bawariyas.**—A body of them—men, women and children—go out into the prairie in search of game. When they have sighted a herd of antelope in the distance they choose a favourable piece of ground and arrange their *báwars*, which are a series of many running nooses of raw hide tied together and fastened loosely to the ground by pegs; from the *báwars* they rapidly make two lines of bogies by sticking bits of straw with black rags tied to them into the ground at distances of a foot or two apart. These lines widen away from the snares so as to enclose a V-shaped piece of ground with sides perhaps a mile in length, the unsuspecting herd of antelope being enclosed within the V at the pointed end of which are the snares. All this is arranged in a wonderfully short time, and when all is ready the main body of hunters, who have meanwhile gone round the herd of antelope and formed a line across the open end of the V, suddenly start up, and by unearthly yells drive the herd inwards towards the point. The first impulse of the antelopes is to rush directly away from their tormentors, but they soon come to the long line of flattering bits of rag which forms one line of the V. They are thus directed into the place occupied by the snares. It is interesting as one of the methods by which an ignorant tribe of hunters with the simplest means can by their superior cunning circumvent the swift antelope on his native prairies.

The Báwariyas have a dialect of their own, which has sometimes been considered a sort of thieves' slang, kept up to facilitate their combination for purposes of crime: but the great mass of the Báwariyas in this district are not at all given to crime, and have no desire to conceal their dialect: moreover, it is spoken most commonly by the women and children, while the men, at all events in their intercourse with their neighbours, speak in ordinary Bágri or Panjábi. It seems probable that it is simply the dialect of the country of their origin, kept up by them in their wanderings. I had not time to make much enquiry about it, but was given the following as their names for the numbers by their leading men:—*Ek, bai, tren, chár, pánch, chhau, hát, áth, nau, daukh, vík* (20), and the following words:—*Khákhra* for *susra* (father-in-law), *khákhu* for *sásu* (mother-in-law), *hándo* for *sánda* (lizard), *manakh* (man), *cháro* (antelope), *háru* (snake), *lankra* (fox), *nauri* (jackal), *jamna* (right hand), *dáva* (left hand). Some of these words may be Bágri, and they are not much to go upon, but the use of *h* for *s* and the peculiar *kh* for the Sanskrit palatal sibilant should afford some clue to the origin of the dialect, for this *kh* sound, like the Arabic *kh* in *kháwind*, is not found in any dialect indigenous to this part of India.—*J. Wilson : Sirsa Settlement Report, p.* 123.

[The numerals are obviously of Sanskrit origin: Manakh is *manushya*; *châro* is possibly *harina*; háru, *sarpa*; lankra, Hindi *lokri, lokhri*; *nauri? nakula*, a mungoose: *jamna* is the direction of the river Yamuná: davá *dakshina*.—Ed.].

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126. **Hoshiarpur—Marriage Regulations.**—The law of exogamy, commonly observed among Bráhmans and Khattris in the Central Panjáb, may be stated as forbidding marriage of a son or daughter into the clan of the father, of the mother's father, of the mother's maternal grandfather, or of the father's maternal grandfather's *got*. This restriction is not a very severe one, as among Khattris and Bráhmans, generally speaking, the *gots* are numerous. Still it operates to close the door in eight directions for each contemplated marriage. To each boy four *gots* are forbidden, and to each girl a like number. The custom of hypergamy, *viz.*, that the girls must, if possible, be married in a superior class, is much more severe in its application and serious in its result. This difficulty of marrying daughters suitably has operated in past generations, probably for hundreds of years, to foster the barbarous custom of infanticide. When several female children were born in succession, the destruction of the last-born was carried out with the following observance:—A piece of coarse sugar (*gur*) was placed in the mouth of the child, a skein of cotton was laid on her breast, and the following incantation recited two or three times:—

Gur khaien, púni káten;
Ap na aién, bhaiya ghâthen.
"Eat *gur*, spin your thread;
We don't want you, but a brother instead."—
W. Coldstream : Settlement Report, p. 47.

127. **Sirsa—The Precepts of the Bishnoi Sect.**—The twenty-nine precepts of Jhambaji are as follows:—

Tís din sútak—pânch roz ratwanti nári :
Será karo shnán, sil, santokh, suchh piyári
Páni, báni, idhni, itná líjyo chhán.
Dayá, dharm hirde dharo, guru batái ján.
Chori, nindya, jhúth, barjya bád na kariyo koi,
Amal, tamáku, bhang, líl dúr hí tyágo
Mad, más se dekhe dúr hí bhágo.
Amar rakháo thát, bail tani na báho
Amáskya barat, rúnkh lílo na gháo.
Hom jap, samádh púja, básh baikunthi páo.
Untís dharm kí ákhri guru batái soé.
Páhul deo par chávya jisko nám Bishnoi hoé.

For thirty days after child-birth and five days after menstruation a woman must not cook food. Bathe in the morning. Commit not adultery. Be content. Be abstemious and pure. Strain your drinking water. Be careful of your speech. Examine your fuel, in case any living creature be burnt with it. Show pity to living creatures. Keep duty present to your mind as the teacher bade. Do not steal. Do not speak evil of others. Do not tell lies. Never quarrel. Avoid opium, tobacco, *bhang*, and blue clothing. Flee from spirits and flesh. See that your goats are kept alive (not sold to Musalmáns, who will kill them for food). Do not plough with bullocks. Keep a fast on the day before the new moon. Do not cut green trees. Sacrifice with fire. Say prayers. Meditate. Perform worship and attain Heaven. The last of the twenty-nine duties prescribed by the teacher, baptize your children if you would be called a true Bishnoi.—*J. Wilson : Sirsa Settlement Report, p.* 137.

128. **Jalandhar—The Arain Tribe.**—One of the chief Arain clans is called Bhutta. They are generally supposed to be converted Kambohs, and Mr. Barkley says they do not deny relationship, but say they are the legitimate, and the Kambohs the illegitimate, offspring of a common ancestor. In my enquiries they would admit no relationship. It would seem that they were originally located on the Lower Indus, and that one section of them settled on the Ghaffar. When this river dried up they moved into the Jamna and Cis-Satlaj tracts: and perhaps spread along the foot of the hills and across the line of movement of their brethren, who were moving up the valleys of the great rivers. By some they are said to be the same stock as the Sainis; but this is certainly not a common tradition, and the assertion is probably based on the fact that Arains were called in Persian *Bághbánán*, which is the translation of Máli (gardener), and that Saini is only a local term for the Máli clan. It may be noted that *mahr* is a title among the Arains and also among the Gujars.

The Arains say they came from Sirsa, Rániya and Delhi, and were originally Hindú Rájputs. They claim to be descended from Ráé Jaj, grandson of Lau, founder of Lahore. Jaj was the ruler of the Sirsa territory, and on that account was called Ráé: and his descendants became subsequently known as Arain. They became Muhammadans chiefly in the time of Shaháb-ud-dín Ghori, or the end of the 12th century. Some 300 years ago they came to this part of the country. Some of the Arains of the Jalandhar Tahsíl say they are descendants of Rája Bhúta, fifth in descent from Rája Karan, and were settled at Uchh. They were forcibly converted by Mahmúd of Ghazni. They then migrated to Sirsa, and thence at various times came into the Panjáb. They had to leave Uchh because they refused to give a lady, called Basantí, to the king. This is clearly proved by this verse, which also shows the straits they were reduced to—

Uchh na dité Bhutián chata Basantí nár :
Dána páni chuk gayá, chaban moti hár.

The Bhútas neither gave Uchh nor the lady Basantí: food and water were exhausted: they had to eat pearls.—*Settlement Report, p.* 82, *sq.*

129. **Hoshiarpur—The Sansi and Harni Tribe.**—The Sánsis are the gipsies of the Panjáb: they have no fixed occupation, but wander from place to place, subsisting on what they can obtain by theft, begging or hunting, and a customary due (*birt*) taken from the Jats, towards whom they hold the same position as that of Mírásís, or Dúms among other tribes. Each Jat family has its Sánsi: and among the Jats of the Málwa and Mánjha, the Sánsi is supposed to be a better authority on genealogy than the Mírásí: for this he takes a fee at births and marriages. If the fee is not paid he retaliates effectually by damaging crops or burning ricks. They are an active and hardy tribe and keen hunters, and have practically no religion. The Hárnis profess the Muhammadan faith, and claim descent from Jats and Rájputs, but are very loose in their religious observances. They own land in a few villages, but are very poor cultivators, and subsist chiefly on theft. There are two clans *Gonimár* (*sic*) (*Gohimár* = lizard-killers) and *Jangali*, the latter being the bolder and more given to daring robberies and dacoities.—*Settlement Report, p.* 106.

[Ibbetson : *Panjáb Ethnography*, para. 583, says that the Hárnis are said to be Rájputs driven from Bhatner by famine. They are also said to be Bhíls or Gonds, and to have come from the Rájputana desert. Their chief crimes are burglary and highway robbery, to effect which they travel in gangs, often under the disguise of carriers with pack oxen. Their women also wander about as pedlars to pilfer and collec tinformation.—ED.].

FOLKTALES.

130. **The Manjhi Girl and the Bamboo.***—Once upon a time there was a Mánjhi who had seven sons and a daughter. One day the girl went into the field and brought home some vegetables, and as she was preparing them for dinner, she cut her finger with the sickle and a drop of blood fell among the greens. She said nothing about it; but when her brothers tasted the dish and found it more tasty than usual, they asked her about it, and when they learnt the reason they began to think how good human flesh must be. So they determined to kill their sister. All but the youngest agreed to this, and finally his brethren forced him to kill his sister, but he would not taste her flesh. When the others had eaten, they buried the bones of the girl under a clump of bamboos, and from them sprang such a bamboo as was not to be found in the jungle for beauty.

One day a Rája came into the jungle to hunt, and when he saw the bamboo he was so pleased with it that he had it dug up carefully and planted in his garden.

Every night the girl used to come out of the bamboo and walk about the city. At last the servants watched her and saw her going back into the bamboo. They went and told the Rája, who lay in wait for her next night, and when she came out of the bamboo he caught her by the hand. Then he took her to his palace and married her. He summoned her brothers, and the youngest he rewarded with five villages, but the others he banished from his kingdom.

[This is on the lines of "Little ankle bone" in Temple's *Wide-awake Stories*. The tradition of cannibalism among the Manjhis is interesting. For cannibalism in folktales, see Lady Burton, *Arabian Nights*, IV, 496. The best parallel to this tale is the "Magic fiddle" of Campbell's "*Santal Folktales*," 52, *sqq.*, and Jacobs' Notes, "*Indian Fairy Tales*," 240, *sq.*—ED.].

131. **The Goat and the Tiger.†**—There was once a he-goat and his wife, and she was about to kid. So she said to her husband :—"Let us find some quiet place where I may lie in."

By chance the goats selected the den of the tiger, and there two kids were born. A day or two after the tiger came back, and when the he-goat saw him coming he asked his wife what had better be done. She said :—"Don't be nervous. When the tiger comes near I will squeeze the kids' legs and make them squeal." Then you say to me :—"Why are the children crying?" And I will say :—"They are crying because they want some fresh tiger-meat. I have some of it dried here, but they do not care for that."

When the tiger came they did as they had planned, and the tiger was so much frightened that he forthwith ran away. As he was still running he met the jackal, who said :—"Good morning, uncle, I have not seen you for a long time. Where are you running to?" The tiger replied :—"I am running away because some animals have occupied my den, who eat tigers, and when I went there just now I heard them planning to eat me." "What nonsense," said the jackal. "Come with me and I will soon drive them out." So the tiger and the jackal came together to the den, and the he-goat saw them and asked his wife what it were best to do. She said :—"Leave it to me." So she began to squeeze the legs of the kids, and when she made them squeal she called out :—"I can't think what ails these children to-day. They want some tiger and jackal-meat for their breakfast, and I have plenty dry in the store-room, but they must have it fresh."

When they heard this the tiger and the jackal scampered off and never came near the place again. So the goats had the use of it as long as they pleased.

[A tiger is befooled in a similar way in a Kashmír tale in *Indian Antiquary*, 1882, quoted by Clouston: *Book of Sindibád*, 252.—ED.].

132. **The Piety of the Brahman ‡**—Mahadeva and Parameswar came down from heaven to see how the world was going on. When they reached the earth, Mahadeva asked Parameswar where they should go. Parameswar answered :—"Go wherever you please, I will follow you." Mahadeva replied :—"I have many votaries in this land. One of them is an Ahír, who is very rich. Let us go to him." Parameswar agreed: they went in search of the Ahír and found him in his fields looking after the ploughing. They sat down on the ground close beside him, but he paid no attention to them. After a while Mahadeva said :—"My son, is this your field, and is it being ploughed for you?" The Ahír replied :—"Yes; this is my field and it is being ploughed for me." Mahadeva said :—"I am your Guru, and the Bába who is sitting near me is my friend. Go and make arrangements for our food and drink." The Ahír replied :—"You are a pretty pair of Bábajís, to come asking for food and drink in this way. Go your ways and do not trouble me." Then Parameswar said :—"Come, Mahadeva, we had better be going. I have seen your votary, and I do not think much of him. Now let us go and see a poor Bráhman, who is a disciple of mine." So both the deities went to the house of the Bráhman. When the Bráhman saw, then he ran up and fell prostrate before them, and, bringing water in a dish,

* A folktale told by Akbar Shah, Mánjhi, of Manbasa, *Dudhi* Mirzapur.

† A folktale told by Akbar Shah, Mánjhi, of Manbasa, *Dudhi*, Mirzapur.

‡ A folktale told by Akbar Shah, Mánjhi, of Manbasa, *Dudhi*, Mirzapur District.

washed their feet. Now the poor man had nought in his house wherewith to entertain his guests : but he spread a carpet in his portico, and respectfully asked them to take their seats upon it. Then he went into the village to try and beg something to lay before them. Meanwhile his wife bathed them with her own hands. The day passed, but the Bráhman failed to get any alms, and both host and guests had to lie down supperless.

That night the Bráhman and his son agreed that they must break into some one's house, in order to get the wherewithal to entertain the visitors. Accordingly they got up and broke into the house of a banker. There they tied up everything necessary for a feast, and the son gave the things to his father and told him to pass out first through the hole in the wall. He was following him, when he made a noise which woke the people of the house. They raised an alarm and lighted a lamp. Then the son of the Bráhman was arrested. The Bráhman, who was outside, reasoned within himself that if his son was arrested as a thief all his honour would be lost. So he cut off the head of his son which was sticking out of the hole in the wall. He buried the head in the ground and then ran away home. Next morning the news spread that the house of the banker had been robbed, but no one troubled himself to look at the thief who had been caught. When the Bráhman went home he gave all the things he had got to his wife and she prepared food. When the food was ready the Bráhman asked the deities to partake of it. The deities asked :— "Where is your son ?"

The Bráhman was very much confused what answer to make. But he went outside and called out "Son, Son." Immediately his son stood before him, and said :—"I have been away and have returned with great difficulty." The Bráhman remained silent, and they all sat down to eat. When they had finished eating the Bráhman cried out :—

"*Prán gáen jo pati rahai, rahai prán pati jáya :*
Dhik hai wah jíwan ko-kahain Akabar Ráe."

"Better even at the cost of life to save one's honour.

Fie upon the man who saves his life at the expence of his honour."

So says the Lord Akbar.

The Bráhman then told the whole story to Parameswar, who was much pleased and conferred upon him much wealth and honour.

[The incident of cutting off the thief's head is part of the cycle of the "Robbery of the King's Treasury" (Herodotus, *Euterpe*, 121 : Clouston, *Popular Tales and Fictions*, II., 115, *sqq*.

The Bráhman's exaggerated idea of the obligations of hospitality is something like the famous Falcon of Boccaccio (*Decameron*), VII, 9.—ED.]

133. **The Brahman and the Snake.***—In a hole in a hillock there lived a snake. One day a Bráhman was passing by with his religious books under his arm, when the snake called out to him:— "Panditjí, where are you going ?" "I am going to give a religious recitation (*katha*) to one of my parishioners (*jajman*)." "Is there any harm in your reading the scriptures to me ?" enquired the snake. "If you give me a recitation I will pay you a gold-mohur daily." The Pandit agreed, and the snake made a holy square (*chauk*) and put a stool inside it and spread the sacred *kusa* grass. The Pandit read the scriptures, and when he was done the snake gave him a gold-mohur as his remuneration (*dakshina*). So it went on for a year or two, and the Bráhman became so rich and lazy that one day he told his son to go and do the recitation. The snake gave him, as usual, a gold-mohur as his fee. But as he was going home the lad thought to himself "This snake must have an enormous treasure in his charge. Why should I not get it all ?" So he went back and made a blow at him with his bludgeon. He missed the snake, who promptly leaped upon him and gave him so sore a bite that the lad fell on the ground senseless. When the lad did not return the old Pandit went in search of him, and seeing what had happened, said :—"O snake! my kind client! what a sin you have committed in killing my son !" "I gave him only what he deserved," replied the snake. "Don't you know the proverb : If any one strikes at you, strike at him first and don't think of the sin ?" (*marante ko mariyé, dosh, páp na giniye*).

"You and your son have cheated me. Take care I don't bite you too."

Then the Pandit implored the snake to suck out the poison and restore his son to life. The snake, who was of a kindly disposition, did so, and the boy revived. Then the snake said :— "If you harm one who in confidence lays his head in your lap, the lord of the world is his guardian" (*Jáhi bharosé soiyé dei god men sir, soí anhit jo kavé rakhwáro jagdis.*"

* A folktale told by Akbar Shah, Mánjhi, of Manbasa, Dudhi, Mirzapur District : recorded by Pandit Rám Gharíb Chaubé.

[There is a similar story of a snake who gives a Bráhman, who is kind to him, a gold piece every day, in the Third Book of the *Panchatantra*. The tale of Pipa, the Bráhman (Tod, *Annals of Rajasthán*, I, 777, *sq*.), is very similar to this. Connected with it is the story of the "Goose and the Golden eggs" (*Exempla* of Jacques De Vitry, 78, *sq*.) and the references collected by Professor Crane, 209. Also see "The Gold-giving Serpent :" Jacob's *Indian Fairy Tales*, 246.—ED.]

134. **The Faithful Mungoose.***—Once upon a time there was a man who was childless: he prayed to Mahádeva, who, after twelve years, took pity on him and blessed him with a son. The parents loved the child and put him in charge of a maid. She got a tame mungoose to play with the child. One day a snake got into the baby's cradle and the mungoose killed it. The maid came in and, seeing the mungoose covered with blood, cried out:—"The mungoose has killed the child!" The father hearing this rushed in and killed the mungoose with his club. But when he saw the dead snake under the cradle he was overcome with remorse for his hastiness.

[This is the well-known Bethgelert story, which appears in the *Katha Sarit Ságara* as the "Story of the Bráhman and the Mungoose" (II, 90), on which Mr. Tawney notes:—"Benfey does not appear to have been aware that this story was to be found in Somadeva's work. It is found in his *Panchatantra*, Vol. II, 326. He refers to Wolf, II, 1; Knatchbull, 268; Symeon Seth, 76; John of Capua, K. 4. German Translation, (Ulm, 1483) R., 2; Spanish Translation XLV a: Doni, 66: Anvár-i-Suhaili, 404; Cabinet des Fées XVII, 22: Baldo fab. XVI (in Edele stand du Meril, p. 240: Hitopadesa IV, 13 (Johnson's Translation, p. 116). In Sandabar and Syntipas the animal is a dog. It appears that the word dog was also used in the Hebrew Translation. John of Capua has *canis* for ichneumon in another passage: so perhaps he has it here. Benfey traces the story in Calumnia Novercalis C. I. Historia Septum Sapientum Bl: Romans des Sept Sages, 1139: Dyocletian, Einleitung, 1212; Grasse Gesta Romanorum II, 176: Keller Romans, CLXXVIII: Le Grand d'Aussy, 1779, II: 303: Grimm's Marchen-48 (Benfey, Vol. I. pp. 479-483). To Englishmen the story suggests Llewellyn's faithful hound Gelert, from which the parish of Bethgelert, in North Wales, is named. This legend has beer versified by Hon'ble William Robert Spencer. It is found in the English Gesta (see Bohn's Gesta Romanorum, Introduction, XLIII, p. 24. The story, as found in the Seven Wise Masters, is admirably told by Simrock, Deutsche Volksbucher, Vol. XII, p. 135: see also Baring-Gould, "Curious of the Middle Ages," 1st series, p. 126.

Another version is localized at Mirzapur.

There was once a Kabuli who had a splendid dog called Motiya or "Pearl." He fell into difficulties, and was compelled to mortgage his dog to a banker for Rs. 1,000, which he promised to refund in a year, and meanwhile the dog was to remain in pledge with the merchant. Soon after dacoits attacked the merchant's house and robbed his treasure. He was in despair, when one day the dog came up to him and began to pull his loin-cloth. Gradually the dog led him to the lake on the top of the hill, and then, hidden in the water, was found nearly all the missing treasure. The merchant was so delighted that be wrote a quittance of the dog's mortgage, and tying it to the animal's neck, ordered him off to his master. The year had nearly expired, and his master, who was ignorant of all this, was coming with the money to redeem. On the way he met Motiya, and supposing that he had broken faith with the merchant, he plunged his sword into his heart. The matter was soon explained, and the merchant in grief at the dog's fatal end, made steps round the tank and built a temple, and called the place Motiya Talao or Motiya's Tank, which name it bears to the present day.

[In a similar form it appears as the "Snake and the Cat" of the book of Sindibád. Mr. Clouston (*Book of Sindibád*, 56, 236, *sqq.*) has collected a number of parallels. Also see his *Group of Eastern Romances*, 211, 515.—ED.].

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135 **The Master-Thief.**†—Once upon a time there was a king who was always magnifying himself, and he had an only son who was always hearing his father singing his own praises. One day as the king was eating his dinner, he said:—"On such and such a day I caught so many thieves, and another day I caught so many, and I will catch another tonight." His son wondered at this. "Why, he sleeps all night through and how can he catch thieves?" So he determined to try him, and that night he went quietly into his father's room and stole the bowl (*katora*) out of which he used to drink. When the king woke and wanted a drink of water he could not find his bowl and began to beat his servants. Then the prince came up and said:—"Father, you are always boasting. What a hand you are at catching thieves, and now some one has stolen your bowl from your very bed head. This indeed is strange." Then he produced the bowl from under his arm and gave it to his father. The king asked:—"Who stole my bowl?" "It was I," said the prince, "who stole it in order to try you." "I don't believe it," said the king. The prince replied:—"Let me try you again." The king said:—"If you can steal my tray from my bedside to-night, then I will be certain it was you who stole my bowl, and I will reward you and give you half my kingdom." The prince replied:—"All right. I will steal it." So when he went to bed the king hung his tray over his head and filled it with water, in order that if any one touched it the water might fall on his face, and he would wake and catch the thief. When the prince saw that his father had gone to sleep, he took some sand and, going into the room, poured a handful into the tray, and when the sand had soaked up all the water he carried off the tray. In the morning when the king opened his eyes, what did he see that his tray had been stolen. So he called his son, and the prince, coming with the tray, presented it to him. The king said:—"Well done, my son. In a certain land there is a king and he has a horse of the sea (*daryai ghora*). If you can steal this horse, I will admit you are a clever fellow,

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* A folktale told by Mádho Prasád, a clerk in the Collector's Office, Mirzapur.

† A folktale told by Lachhman Ahir, a cultivator of Mirzapur, and recorded by E. David, Native Christian.

and will give you my whole kingdom." The prince replied :—" I will steal it." So the prince started to steal the horse. Now the king of that land had many astrologers (*failsuf*), who used day by day to inform him if any enemy or suspicious character came into his kingdom. That day, when they opened their books, they gave notice that a thief was coming to steal the horse of the sea. The king was in great anxiety, and every day would ask the astrologers :—" How far off is the thief now?" When they informed him that the thief was close by, the king ordered that the city gates should be closed, and a guard posted to see that no stranger was admitted, and that no person left the city. So a guard was posted on all four sides to prevent any one entering or leaving the city. It so happened that there was an old woman who used to go out of the city every day and collect fire-wood, by which she supported herself. When the guards prevented the old woman from going out as usual, she went forthwith to the king and began to weep and strike her head on the ground, and implored leave to go out, saying :—" I live by collecting wood, and this is my only means of support" She made so great a disturbance that the king had to give her permission to go out once and return once to the city during the day time. So she used to go out, as usual, every day, and meanwhile the prince arrived near the city. When he saw that the gates were closed and no one admitted he was in great perplexity. But next day, when he saw the old woman come to collect wood he approached her and said :—" Old lady, if you take me into the city I will give you many rupees." She said:—" How can I take you in; the guards will never admit you." The prince answered :—" Well, let me sit in your basket, put some wood over me and take me in; and if any one on the road asks you to sell the wood, don't sell it, but say :—' I wont sell my wood to-day.'" The old woman agreed, put the prince in her basket, put some wood over him, and brought him in. On the road many persons wished to buy her wood, but she answered :—" I wont sell my wood to-day." So she brought the basket into her house, and there the prince alighted. Then the astrologers said to the king :—" Your majesty, the thief has arrived in the city and will certainly steal your horse." The king was in great perplexity and issued a proclamation to this effect :—" If any one arrests the thief, who has come to steal my horse, I will give him half my kingdom."

Then the prince got himself up as a Pandit, went to the palace and asked for employment. The king said :—" I must try you first before I give you a place among my other astrologers. Come now, tell me what is going to happen." The prince pretended to open his books, and soon after replied :—" Your majesty has a horse of the sea, and a thief has arrived in your kingdom with intent to steal it, and it is quite certain he will succeed." So the king appointed him one of his astrologers. Now the king used daily to make proclamation that "whoever arrests the thief to him I will give half my kingdom;" but no one accepted the task. At last the kotwal went to the king and said : " I will arrest the thief."

The prince heard that the kotwal was preparing to arrest the thief, so he went to the house of a poor woman, and putting on a single cloth round his loins and some grain in a basket, began to grind it, and sat up grinding till midnight. Then he tied himself hand and foot with a rope, and just at that moment the kotwal approached on his rounds in search of the thief. When he heard the noise of the grindstone, he began to think who can be grinding at such an hour. So he looked in and saw a woman tied with a rope, going on twisting the grindstone. When the prince saw the kotwal he began to weep. The kotwal said :—" Why are you grinding at such an hour, and why are you weeping." He answered :—" A man tied me up here, gave me so much grain and went away, saying :—" I am coming back by-and-by, and if you haven't finished grinding it by the time I return, I will kill you."

The kotwal was quite certain that this person must be the thief: so he took off all his clothes and put on a loin-cloth and tied himself up with a rope, and said to himself :—" When the thief comes and unties the rope, I will arrest him." So he told the other to leave, and he went away. In the morning the king made search for the kotwal and found him tied up. So the kotwal went and said to the king :—" Your majesty, it is out of my power to catch the thief."

Now the king had in his employment three Pandits, who were brothers. They said :—" Your majesty, we will catch the thief." So the prince went to their house and said to their wives :—" To-night a devil (*shaitán*) or an evil spirit (*bhút*) will come to your house; if you wish to escape, then light a good fire at night and sit beside it." The women believed him, and he went, and getting himself up as a barber, went to the Pandits, who were sitting on a river bank. When the Pandits saw him, they said :—" Who are you?" He said :—" I am a barber. I thought it was daybreak and came to shave you: now what may you be doing here?" They replied :—" We are sitting on the look-out for a thief." He said :—" If a sharp thief, like this, sees you, he will run away. Now I have a thing with me which, if you shave your heads and rub it on, you will be able to see everything yourselves, but will remain invisible to others." So they were much pleased and said :—" Come and shave us at once." As he was shaving them he cut their

scalps in a number of places, and rubbed in hot lime well and said :—"Take a dip in the water." They all took a dip in the river, and as the lime was fresh, the moment the water touched it, it began to heat and burn their heads, so they ran home, screaming with pain. Their wives were quite certain that a devil had come into the house. So they took up sticks and commenced to thrash them. The Pandits kept on crying out:—"Stop, we are your husbands." But the more they cried out the more the women beat them, till at last the women lighted a lamp and saw what they had done and were filled with sorrow. Next morning the king sent for the Pandits, and when he saw them he was at first out of his mind with astonishment, and finally burst into laughter. After this no one would volunteer to catch the thief. At last the king said :—"I will catch the thief myself." So he mounted his horse of the sea, and started at night to catch the thief. The prince met him, and the king said :—"Who are you?" He replied :—"I am your majesty's Pandit, and without your orders I have come out to catch the thief, because it is written in my books that the thief will certainly come here to-night. Now, please tie up the horse here and sit at a little distance. I will watch by the horse, and when the thief comes I will straightway arrest him." The king believed his words and tethered the horse there and went and sat down a short way off. Without losing a moment the prince mounted the horse and rode off at full speed to his own land. The poor king remained wringing his hands.

When he got home his father was much pleased and seated him on the throne of his kingdom, which he ruled with the utmost wisdom and ability.

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136. **The Master-Thief** *.—A certain Rája had four sons. When they grew up he sent them abroad to learn wisdom. After a time they returned, and when he examined them the Rája found that the three elder boys had learned various useful accomplishments, while the only knowledge the youngest had acquired was the art of robbery. The Rája was greatly grieved, but said to him :—"Let me see if you have learnt even to rob. Go and steal Syáma Karna †, the black-eared horse of the Rája of Behár." At the same time he sent a warning to the Rája of Behár to watch his horse. The master-thief soon reached the boundary of the kingdom of Behár. He had great trouble in eluding the frontier guards; but at last he got past them, and put up in the house of an old woman. The moment he arrived the Court astrologer announced that the thief had come. The Rája sent for the kotwal (chief constable) of the city and sent him in pursuit. The master-thief got himself up as a lovely girl, and the kotwal carried her off to his office, where a stocks had been erected to hold the master-thief. "Let me see how it works," said the master-thief. So the kotwal got into the stocks and the master-thief fastened him up and left him there till next morning. Next morning they released the kotwal, and then four of the royal wrestlers volunteered to arrest the master-thief. Meanwhile the master-thief disguised himself as a Sádhu (ascetic) and took his station on the banks of a tank near the city. The wrestlers came to the tank and consulted the Sádhu how they could effect their object. He made a lump of mud and threw it into the tank and said :—"Take off all your clothes. Dive into the water, and whoever brings out the lump is the man to catch him." They dived in, and meanwhile the Sádhu disappeared with their clothes. Then he went to their wives and said :—"A horrible *bhut*, stark naked, will come to each of your doors to-night. Be ready to receive him." When the wrestlers came out of the tank they could not find their clothes and had to hide till it became dark, before they could return home. At nightfall they went to their houses, and the moment they knocked at the door their relations sallied out with bludgeons and beat them so severely that they had to take refuge in a sugarcane field.

Next morning the master-thief dressed himself as a courtier and invited the Rája to come out and hunt. The royal hounds were put into the field, and at last the wrestlers had to run out naked and covered with blood. When the Rája discovered the trick he was in despair.

At last a wise woman promised to arrest the master-thief. She got a camel and loaded it with treasure and let it stray on the road. The master-thief found it, took the treasure home to the old woman's house, killed the camel and buried it, and took a pot full of its blood home with him. The wise woman went about the city asking every one for a little camel's blood as a remedy. At last the hostess of the master-thief gave her a little, and with this the wise woman made a mark on the door ‡

When the master-thief came back he was very angry with his hostess. But he similarly marked several doors at each side, and when the Rája's officers appeared, they could not discover which was the house of the master-thief.

(*To be continued.*)

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* A folktale recorded by Babu Anumol Sinh, of Azamgarh.

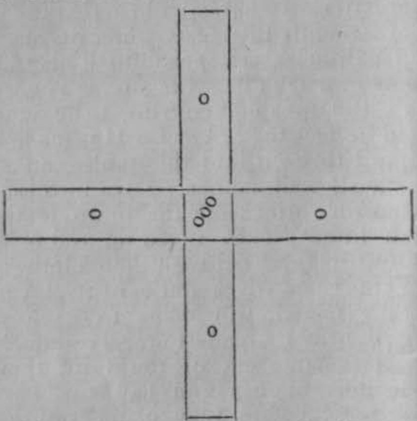
† Syáma Karna appears often in folklore. Such a horse was used in the Asvamedha.

‡ The analogy to Ali Baba in the *Arabian Nights* is obvious.

MISCELLANEA.

137. **Lead Currency — Siam.** — With reference to former notes enquiring after lead currencies. They seem to have always obtained in Siam, and I have lately secured specimens of two sizes of modern coinage, apparently struck from dies of European manufacture or origin. They are of the same size and superscription as the current copper (and brass) coinage. The brass probably originated in the same manner as the brass coins of Upper Burma, *viz.*, in the difficulty of rolling copper without first-rate machinery—*R. C. Temple.*

138. **A Charm to Cure Tumours.**—



Write this on a piece of paper on Sunday, and tie the same paper in a strip of cloth (new) around your left arm and you will be cured.—*Rámgharib Chaube..*

139. **A Charm to bewitch the Tiger.**—

"*Bágh bándhu, bághain bándhu, bagh ke sáto bachche ;*
Bándhu ráh, bát, maidán bándhu,
Dohai Básu deva ki, dohái Loná Chamárin ki."

Tie the tiger, tie the tigress, and tie the seven cubs. Tie the road and footpaths, and tie the fields. Mercy, O Basu dev, mercy, O Lona Chamárin.

Repeat this charm, having washed your body seven times on seven Tuesdays, and then if you meet a tiger or tigress in the way it will not hurt you ; or if you read this spell before going to bed you will avert the danger of a tiger, even when you are just close to his den.—*Rámgharib.*

140. **A Charm to procure a Livelihood.**—

Káli, Kankáli, Mahákáli, mukh sundar jiye byáli.
Chár bir, Bhairo chaurási, batá to pújún pán mithái.
Ab bóló Káli ki dohái.

O Káli, Kankáli, Mahákáli, thy face is beautiful, but thou art at heart like a female serpent. There are four demon heroes and 84 Bhairons. If you order I shall worship thee with betel and sweetmeats. Now say, "Mercy ! O Káli."

141. **A Charm for Exorcism.**—

Om námo ádesh guru ko.
Hanumant bir biran ke bir.
Tikare tarkash men nan lakh bir.
Khin báyen khin dahine.
Kabahun áge hoi.
Dhani gosháin seutá amuke ke káyá bhang na hoi.
Indrásan do lok men báhar dikhe masán.
Hamári yá amuki ki dehi chhal chhidra byápe to yati Hanumant ki án.
Meri bhakiti gurur ki shakti phuro mantra Ishwaró bách.

I salute the command of my religious guide. Hanumant, the hero, is the hero of heroes. He has in his quiver nine lakhs of arrows. He is sometimes on the right side, sometimes on the left side, and sometimes in the front. I serve thee, rich master. May not this man's body be crippled. I see burning ground in the two worlds and outside. If in my body or in the body of this man any defect may arise, then I call on the influence of Hanuman. My piety, my Guru's power, this charm is really true, because it is told by Ishwar.—*Rámgharib Chaube.*

142. **Madras—A Charm for Jewels.**—Some time back during the trial of a magisterial case in the Trichinopoly district, a charm was produced in Court, reported to be capable of making a woman give up her jewels. The charm was impounded by the Magistrate, and is now exhibited in a glass case in the Madras Government Central Museum.

143. **Coins of the Jaunpur Kings.**—I find in all the works I have been able to consult that the Jaunpur Sharki Kings are given in the following order of succession :—

		Commencement of reign.
Mubarik Shah ..	.. Al Hijri	796
Ibrahim Shah ..	.. "	801
Mahmud Shah ..	.. "	844
Husen Shah (the last)	.. "	863

This leaves Husen's elder (?) brother Muhammad quite out of the list, and I only find in the *Gazetteer* a note that Muhammad reigned for five months, his reign being marked by the murder of one of his brothers and great cruelties till he was killed by his brother Husen. I have in my possession several very clear coins of Muhammad Shah bin Mahmud Shah of the years A. H. 861-862-863. This would ordinarily indicate that Mahmud died in 861, and that his son Muhammad reigned for three years till killed—poisoned, it is believed—by his brother Husen at Dalmau, in the Bahraich District, Oudh. If this is not the case, the matter certainly requires explanation, for a king who reigned three years cannot be left out of the list of his dynasty. I have coins of 860 in his father's name and from 864 in his brother's.

The words Muhammad and Mahmud are spelt so much alike in Persian that I am afraid the son's coins are often taken for the father's. In my coins both father and son are mentioned, so that there can be no mistake. —*W. Cockburn.*

144. **The Converted Thief.***—A Sadhu used to sit on the side of the road by which a thief used to pass daily. One day the Sadhu asked him where he was going. Then he said :—" Before starting go and ask your associates how many of them will stand by your side when you come some day or other before the judge." The thief went and made enquiries, but he could find none to promise to assist him in his extremity. Then the Sadhu said :—

Chorawa ki kamai sab koi khae,
Chorawa ke sange koi na jae.

" Every one will eat the earnings of a thief, but no one will go to Court with him."

The thief took these words to heart and began to live in an honest way.

* A Folktale told by Akbar Shah Manjhi, of Manbasa Dudhi, Mirzapur.

145. **Inscriptions in Jalaun District.**—Out among the corn-fields in Margayan, in the Jalaun district, stands a square brick pile and on the top of it a smaller brick one. In this latter is inserted upside down a sandstone slab with the following inscription : –

براے یاد گاریت که بتاریخ سیوم ماه جون سنه ١٨١١ع
کپتان جیمس کرافرد صاحب بسن بست دو سال دریندجا
وفات یافت *

The year is rather illegible. Who was Captain James Crawford—a young captain?

The only inscription in the cemetery at Koonch, in the Jalaun district, is as follows :—"Sacred to the memory of Capt. Frade, Lieut. Morris, Artillery Lieut. Gillespie, 1st Battalion 18th Regiment, Assistant Surgeon Hooper, and other brave men who fell in action with Meer Khan Pindari near Koonch, 22nd May, 1804.

In the corner of the stone is a date 1869—apparently the date either when the stone was made or when it was set up in a pillar in the middle of the cemetery. What were the details of this battle?—*C. D. Steele, C. S.*

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146. **Pindari—A Derivation.**—What is the derivation of the word Pindári, the name of the celebrated freebooters? It is usually said to come from *pinda*, the bundle of fodder they carried. Sir J. Malcolm (*Memoir of Central India*, I, 433, p. *note*) says, it comes from an intoxicating drink named Pinda.—*W. Crooke.*

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147. **Calcutta—Derivation of the word.**—Babu Gaur Das Bysack, whose paper upon an old Buddhist monastery, near Calcutta, of the time of Warren Hastings, was noticed in a former number of the ACADEMY, has contributed another article to the *Proceedings* of the Bengal Asiatic Society, on the names "Kálighát" and "Calcutta." So far as we understand his argument, he will not allow that the latter name is derived from the former, partly for phonetic reasons and partly because "no Hindu, not even the most ignorant, will corrupt, in hasty utterance, much less in writing, the name of such an universally-worshipped deity as Káli into Kali or Kol." Neither of these arguments, however, would apply to a European corruption, afterwards adopted by the natives. Our author prefers to look for the etymology of "*Cal*cutta" in the aboriginal tribe of Kols. Though we are not convinced by his reasoning, he deserves our thanks for the materials he has collected, especially that derived from Bengali MSS. and family traditions. We hope that he will be encouraged to continue his topographical researches among the documents of early Anglo-Indian history.

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148. **Sitapur—A Brahman's Ghost.**—The Gaur Rájputs are haunted by the ghost of the Bráhman Mansa Rám, who on account of the tyranny of Rája Tej Sinh committed suicide. There is still a spot sacred to his memory, and a tree in the fort greatly venerated by the Rája's family, and no marriage or other important family matter is ever undertaken until worship has been paid there and a blessing worked on the Rája's house.—*Settlement Report*, p. 111.

[For dangerous Bráhman ghosts of this kind, see Tylor, *Primitive Culture*, 2nd edn., II, p. 112.—ED.].

149. **Lucknow.—The Saint Sheikh Mina Shah** ing the Mutiny this tomb was knocked down, a said that the workmen employed suffered such trou their acts that after the disturbances were over t collected and rebuilt it.—*Muzaffar Husen: Luckn*

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150. **Local Seers or Prophets.** — In the Ludhiana *Settlement Report* (p. cxviii, *Appendix*), it is stated that "Dák was a famous Bráhman seer or prophet, and Bhaddali his wife." Is Dák a corruption of Daksha Rishi, the son of Brahma? Had Bhaddri or Bhaddali anything to say to him? it would seem not, from the common legend of his sacrifice. In the N.-W. P. I think Bhaddali is generally a male prophet of whom numerous verses are in the lips of the people. Can any one give any further information about these worthies?—*W. Crooke.*

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151. **Hindus—Human Sacrifice.**—The convict Diane suffered the death-penalty within the prison walls at Port Louis, Mauritius, on December 12, at seven o'clock. Sixteen persons were admitted to view the execution. The murderer was a man of 35 years of age, and was born in Mauritius, of African aud Hindu parents. The horrible crime for which he has just suffered was committed in June last under revolting circumstances. Diane, being a so-called sorcerer, had a superstition that if he succeeded in slaying a young girl and drinking her blood whilst still warm, he would be gifted with superhuman powers. He therefore selected and waylayed his victim (a Mauritian of seven years of age), and subsequently related the circumstances of the murder to a friend, adding that he severed the head from the body. The crime being reported to the police, resulted in the speedy arrest of the assassin.

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152. **Sirsa—Survivals of Marriage by Capture.**—There are a number of customs which seem to support the theory that marriage was formerly effected by capture of the bride : for instance, the preliminary anointing of the bridegroom and his resting from work for some days before the marriage : his formally cutting off a branch of the *jand* tree before starting for the bride's house : his sister's attempt to stop him by seizing his rein : the halting of the party outside the bride's village : the pretence of shutting the village gate in their faces and of driving them back with blows : and the ceremony in which the bridegroom strikes with an axe or twig a frame hung up at the girl's door.—*J. Wilson : Settlement Report*, p. 172.

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153. **Maternal Unlce—His function in the Marriage Ceremony.**—Among many tribes the maternal uncle takes a very important part in the marriage ceremony. This is probably a survival of the primitive rule of descent through the female line. I have recently come across a good example from Madras. Mr. Mullaly (*Notes on Criminal Tribes*, p. 25), says of the Yenadies :—"Bráhmans never officiate at their ceremonies. The post of officiating priest is held by the bride's maternal uncle, if there be one : for the nonce, he invests himself with the sacred thread, marks his forehead horizontally with ashes and a dot of red ochre—the mark of the Saivite. He decides the auspicious hour, and being ignorant of astrology, determines it by fixing an arrow

or an imitation made out of the screw pine perpendicularly in the ground, and watching carefully till the shadow disappears. The important moment has then arrived, and the nuptial knot is tied. The custom of using an arrow is said to be symbolical of their hunting proclivities."—*W. Crooke.*

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154. **Karnal — Hindu and Muhammadan Vessels.**—The earthen vessels used by Hindus are usually ornamented with black stripes (*chitan*): but Musalmáns will not eat from vessels so marked, because the jar (*ghara*) full of water given to a Bráhman (*minsna*) on Ekádasi after religious ceremonies by Hindus, must be striped, and therefore the markings are supposed to be specially Hindu.—*Settlement Report*, p. 122.

[Does this rule prevail generally?—ED.].

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155. **Sorcery and Murder.**—The appeal of Hunsua, Chamar, and Mussammat Nawali, a widow, and second wife of Bakhtawar, Jat, of Pur, against the judgment of the Sessions Judge of Muzaffarnagar, convicting them of the murder of a Bráhman boy named Ram Sukh, seven years of age, came before the High Court, N.-W. P., recently. The persons originally accused were the appellants, Hunsua and Mussammat Nawali, and Bakhtawar, husband of the second accused, and Nanha, Chamar, of Amwala. The theory of the Committing Magistrate was that Bakhtawar married Nawali simply because his first wife bore him no children, and Nawali and himself being disappointed that she bore him no children, the two employed Hunsua as a wizard to procure the desired result, and that under the abetment of Nanha, said to have been his instructor in witchcraft,—a piece of evidence not, however, admitted by the Sessions Judge,—Bakhtawar, Nawali, and Mussammat Lachmi jointly murdered Ram Sukh, a human sacrifice being required for sorcery, which was to procure offspring to Nawali. Mussammat Lachmi was afterwards admitted approver. On the 31st of July last the dead body of the boy was found near mauza Pur, in a pond depression which had recently been filled with water at the outburst of the rains. The body was lying face downward in two or three inches of water. Decomposition prevented an absolute diagnosis of the case, but the symptoms indicated strangulation. The numerous marks, circular burns, pin-pricks and the like, all over the body,—which, if inflicted in life, would have been unbearable torture,—led to the conclusion that the boy had been murdered, and the conclusion drawn at the very first from these marks was that the boy had been murdered—made a human sacrifice—for the purposes of sorcery or witchcraft. The principal witness in the case was Mussammat Lachmi. She confessed to no complicity in the crime. Her story was that when going home from her cattle-shed, which lies to the west of the pond, she saw Mussammat Nawali stop the boy Ram Sukh. After arriving at home she saw Nawali cross a courtyard belonging to one Kallu. Nawali had a child in her arms, and soon afterwards she was followed across the courtyard by a man whom witness at first said was Bakhtawar. This statement she afterwards withdrew. Never having seen them there before, and thinking it strange, witness went into a room opening out on the courtyard, and in a closet of the room she saw three persons sitting round the body of a boy placed on a dish. Of the three, one faced her. That was Hunsua, accused, who held a knife and was doing something. The light was held by Nawali: the third person, a man, she could not swear to. She thought the boy was dead, but could not tell, and nearly fainting with fright stole away back to her house. She was nearly out of her mind with fright, and did not communicate these facts to any one. There were several circumstances that pointed to a suspicion that Lachmi was not the innocent person she painted herself, and that she might herself have had a hand in the murder, and that being herself a party she saw more than she told. However, the Sessions Judge considered that it did not follow because she was untrustworthy in some respects, that she was not to be relied on when she said that she saw Nawali and Hunsua inside the closet in circumstances implying that they were parties to the murder. There was trustworthy evidence in support of her main allegations. A witness, Hira Lal, gave evidence which confirmed her statements about the meeting of Nawali and the boy. A cap belonging to the boy was found in the closet, and Hunsua was implicated by two witnesses who saw him at the pond after dark, bending over something in the water, and who were told by him when they asked what he was doing:—"If you say anything I shall say it is your work." The Sessions Judge, concurring with the assessors, found that Bakhtawar was not guilty and he was discharged; concurring with one and differing from two of the assessors, he found the accused Hunsua and Mussammat Nawali guilty of murder and sentenced Hunsua to death and Mussammat Nawali to transportation for life. Nanha was acquitted at the conclusion of the case for the prosecution, there being no evidence against him.

Their lordships on Saturday, after hearing Mr. Hill, the Public Prosecutor for the Crown, dismissed the appeal and confirmed the sentences.

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156. **Hoshiarpur—Proverbs on Castes.**—

Bhon rohi,
Mahains lohi,
Talwár sarohi,
Ran jatti,
Hor sab chatti.

Soil should be a loamy clay: a cow-buffalo should be of a bluish-black colour: a sword should be two-edged made at Saroh: a wife should be of the Jat tribe—all else is unprofitable.

Hal bauld jhoté dá,
Kám choté moté dá,
Khetí Jat di
Bází Nat di.

A bullock and a buffalo in the plough: the short stout man to work: the Jat to farm: the Nat on the tight-rope.

Mahains pánjé
Ghar ánjé
Gán tíjé
Dúmán díjé.

Bring home the buffalo with her fifth calf: the cow with her third calf make a present to the Mirási.

Máh ké jánan ghá?
Chholé kí jánan báh?
Jat ké jáné ráh?

What cares *másh* for grass? What cares gram for ploughing? What cares the Jat about keeping to the road.—*Settlement Report, p.* 199, *sq.*

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POPULAR RELIGION.

157. Rosaries.—(concluded from para. 118). The Rudrakshya may have from one to fourteen mouths: that with eleven is called Rudra and next to that with one mouth is the best. The word Rudrakshya means the eye of Rudra or Siva, and it may be used in the recital of the Gayatri or in meditation on Siva.

Another variety of the rosary is the Kanwalgatta or rosary of lotus seeds which is used in meditation or in white magic.

The Tulasi mala is used for all purposes in the worship of Vishnu or Rama. Tulasi was a woman, who became enamoured of Vishnu, and was afterwards turned into a tree, so she was the co-wife of Sita and Lakshmi: for this reason some people refuse to use this mala for the recitation of the Gayatri. Rosaries of coral are used in black magic in order to bring over some one to your side.

The Maha mala is made of men's bones: the Sarp mala, of snake bones: the Danta mala, of the teeth of men or elephants: the Sankha mala of conch shell: these are used in black magic with the object of killing or maddening an enemy. The bones are turned on a lathe and formed into beads.

The number of beads in a rosary may be 27, 51, 54, 108 and 1,000. For ordinary Gayatri recitation 108 beads are used. This number is twice the number of the elementary letters. Rosaries of 27 and 54 beads respectively are known as quarter and half malas, and must be repeated twice or four times. A quarter mala of 27 beads is known as a Sumarani. It may be of pearls or Rudrakshya: some people keep it always in their hands and use it when they are at leisure. In every mala there is one extra bead known as Sumeru. This must be neglected in meditation and then the counting must be reversed. For instance, in repeating a certain mantra, repeat it at bead No. 3: leave it, grasp No. 2 and repeat the mantra: leave it and grasp No. 1 and repeat it. Now passing Sumeru, which is the highest of mountains and cannot be crossed, and one turn is finished. Again repeat at No. 1, go on to No. 2, and so on completing the second round. Both ends of the thread on which the beads are strung must pass through Sumeru, and in repeating the mantra it must be neglected. In the absence of a mala, the janeo or sacred cord is wound twice round the hand. Then with your thumb touch division 1 and repeat the mantra: then 2, 3, &c., up to 10. From 10 reverse the process, and the left hand thumb should touch

the corresponding joints, 1, 2, 3, &c. Then the process is reversed. Thus, when the left hand rests against 10, we know that the mantra has been repeated 100 times. The right hand thumb then moves up to 8, and 108 mantras are completed. With this, which is known as the Karmala or hand rosary, only 10, 28 and 108 mantras can be repeated, 108 being the maximum.—*Pandit Janardan Joshi.*

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158. **Kumaun—The Charming and Exorcism of Disease.**—When a person is bitten by a snake, they tie a cord a little over the bite, wash it freely with cold water, and then cauterise it with a piece of burning rag. Three hairs are then pulled from the patient's scalp lock and three blows are administered on the top of his head with the first joint of the middle finger. It may be remarked that in ordinary cases a blow with the first joint of the middle finger is regarded with the utmost terror. When a girl becomes a widow she is treated in this way on the day of her husband's death. But it is an ominous insult to do this to a married woman, unmarried girl, or to a boy with living parents. It is done only in the case of a widow or an orphan lad. A little cow-dung is then placed at about a cubit from the part bitten by the snake on a small heap of clay. The patient is then fanned with a bunch of peacock feathers. In the absence of peacock feathers a bunch of the sacred *kusa* grass answers the same purpose. But nearly all Hindu families keep a bundle of peacock feathers in the house as it is associated with most of their sacred charms and spells. While the magician is fanning the patient, he goes on repeating the following spell :—

"*Gurubhyo namah, Gurubhyo namah, Gurubhyo namah. Bándhu, bándhu, bándhu Dhuliya. Bál bándhu. Tulo jyoro, nirbisi kíro, jai kíra bis niho; tu kháwe chaulári; main kháún battis dári; tero bish hatun; sakti patál jhari; khan, khan, khan; jhar bish gobar mati jae; phúl mantra sáro bach.*"

All this time he moves the feathers (*cháwar*) round the bitten part, and at the end of the *mantra* he carries the feathers towards the cow-dung and gives the bunch a little jerk. This should be repeated 108 times at a single sitting. Three sittings are generally necessary. The meaning of the above *mantra* is something as follows :—A complete translation cannot be given as some of the words are obscure. "I bow to the preceptors, I bow to them, I bow to them again. I will arrest Dhuliya, I will arrest Bál. (These perhaps mean varieties of snakes or large and small snakes) What art thou miserable wretch? a broken rope, a worm without poison. Thou dost bite with four teeth; I have got thirty-two teeth and will bite with them. May I draw off thy poison and throw it to the lower regions. Khan, khan, khan, go poison and enter the cow-dung and earth. Operate O charm." He then spits three times on the cow-dung and the ceremony ends. This procedure is followed in most of the Hill tracts of Northern India. There seems to be no end of such charmers and spells.

When cattle-disease appears in a village a little cow-dung ashes is rubbed between the fingers, and the following charm is recited 108 times :—

Gorakh jati ne boyi kyári,
Tahán charai gau hamári;
Awe na mán áwe na khuri,
Gorakh jati ki bach puri;
Meri bhakti guru ki sakti;
Phero mantra;
Bol mantra sáro bach.

"Gorakhnáth the chaste sowed the field of the world. In this my cow grazes. May foot and mouth-disease and rinderpest never attack our herds."

Sunday is the best day for reciting this *mantra*. Gorakhnáth, it may be remarked, is the patron saint of all exorcisors. When fever prevails cow-dung ashes are charmed with this *mantra* :—

Ambar jharai, dharti bharai;
Uska ghás gomakh charai;
Gae ka sat dudh Mahadeva, Parvati ko charai;
Ghás, gobar, súraj mukh sukhai, agni mukh jalai;
Bisnu mái, Jasvanti mai, Putravanti mai, main tero pút;
Páp chhore, dharm dhyáye.
Iswar dhyáun, babhút lagáun;
Kaya sukha sab din páun;
Sidhon ka marg sadhi kon ne páya;
Babhút máta, babhút pita, babhút guru deota;
Babhút láun, babhút kháun, babhút se patthar urávn;
Kal kantak dúr bhi jwáun; marh masán paital lún; bhút pret badh lún;
Bayu ke pút, Varun ki náti, raksha karai,
Sri Gorakhnáth tumhári Ranbhiti ka bása;
Indra ki kunji, Brahma ka tála; tahán baithe Hanumant rakhwálá; már, már karante ayo; pai paranti jawe;
Sri Gorakhnáth tumhári duhai; meri bhakte guru ki sakti; phúl mantra sáro bach."

The meaning of all this is :—"The clouds rain and drench the earth; the grass is eaten by the cow and its essence milk is offered to Siva and Parvati; the grass and cow-dung is dried by the sun and consumed by the Fire god. O mother Bishnu, Jaswanti, Putrawanti, Gyánwanti (various titles for cows), you are my mother and I am your son. Let us abandon sin and meditate on righteousness. If I apply these charmed ashes after meditating on god I shall always

prosper. If I apply them to my head my body becomes as firm as a mountain, and the ways of the saints become known to the novices. The charmed ashes stand in the place of father, mother and preceptor. I bring them; I eat them; I cause stones to fly by their virtue. Thorns and brambles vanish; I stamp on death, Masán and spirits; I bind goblins and spectres. May the sons of Vayu and the grandsons of Varuna guard me. O Gorakhnáth that dwellest in Ranbhiti, guard me with the lock of Brahma, the key of Indra, the watch of Hanumán. The evil spirit comes crying "Kill, kill," and has to fall on its knees and fly. O Gorakhnáth I appeal to you and the Guru for protection."

This which is known as the ashes (*bhabút*) *mantra* is most powerful. When a person is attacked by an evil spirit a little ash is rubbed on his forehead with the thumb, this *mantra* is repeated, and the ash blown off with the breath, so as to carry away with it the evil influence. This is done three times. Among villagers a person with a knowledge of this *mantra* is more in request than any doctor.

When the ashes are charmed and applied to the body of the patient a bundle of peacock's feathers is passed over his person from head to foot without touching him. A slight jerk is given when the sole of the foot is reached. Some effect of the nature of mesmerism is certainly produced. While this is going on, the following *mantra* is repeated seven times:—

"*Sát samundra par Ajaypál Rájá; Ajaypál Rájá Ajaymanti Ráni; Ajaymanti Ráni ke sát putra; kaun? kaun?—Eknariya, Donariya, Tejariya, Chautho jar, Pancham jar, Chhatto jar, Satwán samdar, Athwán, Locharo jar, Bhág, bhag ho Lochara, put naunáth áe, pahunche; is rogiya ke pinda men jar rahe to Guru Gorakhnáth án parai; Hanumant Bír tumhári chauki, Mahamant Bír tumhári chauki; Narasinha Bír tumhári duhái; meri bhakti Guru ki sakti; phúl mantra sáro bach.*"

The meaning of this is somewhat as follows:— "On the other side of the seven oceans lives the Rájá Ajaypál; his queen is Ráni Ajaymanti; she has seven sons; who are they? The first is intermittent fever, the second fever with two days' interval, the third tertian, the fourth quartan ague; the fifth the fever that comes every fifth day, the sixth the six-day fever; the seventh the seven-day fever; the eighth is the puerperal fever. The great nine saints have arrived: should fever remain in this patient may Gorakhnáth interfere. Hero Hanumán guard him; Hero Mahamant guard him; I appeal to Narasinha and the Guru."

To protect the house from thieves a special invocation is made as follows, and at each mention of the name of Kabhalla the fingers are snapped. This is known as chutki. When a man yawns it is very wrong not to snap the fingers three or seven times. It is said that the Emperor Akbar once yawned, and while his courtiers were snapping their fingers his minister Bírbal thrust his whole hand into the Emperor's mouth. On being asked why he did this, he answered:—"Your Majesty's soul was just on the point of leaving your body, and these rascals made it a sign to depart quickly, and I was obliged to keep it in at any cost." The Sanskrit thief *mantra* may be thus translated:—

"The first thief in the world was Kabhalla, who received the power from Brahma himself. Those who remember him always need have no fear of thieves." Kabhalla had three wives—Dákini, Shakini, Mohini; let us bow to them daily. The ordinary shop-keeper says:—"If snakes, thieves or lions attack me, may Kabhalla protect me."—*Pandit Janardan Joshi.*

[A curiously similar use of ashes prevails in the Shetland Islands. "The person afflicted with ringworm takes a little ash between the forefinger and thumb three successive mornings, and before taking any food and holding the ash to the part affected, says:—

"Ringworm! ringworm red!
Never may'st thou spread or speed,
But aye grow less and less,
And die away among the ase (ashes.)"—

Notes and Queries, Ser. I. IV—500.—ED.].

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159. **Shaikh Sadruddin Makhdum Chiragh-i-Hind.** — The authorities describe this saint as the descendant of one Kamáluddín, who had come to settle in Multán. He is said to have been born in 705 *A. H.*, and to be connected by his father's side with Khwája Hasan Basri (of Bassora), and by his mother's side with Shaikh Baháuddin Zakaryá, Multání. He became a disciple of his cousin, Shaikh Ruknuddín, Multání, who, the authorities say, created him "*Chiragh-i-Hind*" (lamp of India), and directed him to adopt Allahabad, Mirzapur and Jaunpur as the field of his professional labours. This saint is described to have visited Mecca seven times on pilgrimage, and that every time on foot, and hence he was unwilling to live in India. But his spiritual guide directed him to perform two *rakáts* of prayer (termed by his followers *salátut tarif*) on the 9th of Zilhij (the day on which the pilgrimage at Mecca comes off) as a substitute for the Haj. But the local tradition goes to establish that the saint was at Mecca when he received divine orders to proceed to India to preach Islam. They say he did not like to return to India under the excuse that he intended to perform pilgrimage every year in his life. Thereupon he received the title of Chirágh-i-Hind, and was directed to perform the said prayer, of course, as a substitute for the Haj. The saint used to perform that prayer annually on the 9th of

Zilhij throughout his life, and he enjoined upon his descendants and followers to perform it every year. He died, according to the majority of writers, in 795 *A. H.*, but the author of *Khazinat-ul-Asfiya* gives the year of his death as 774 *A. H.* He was buried in a masonry enclosure at Zafrabad, four miles from Jaunpur city. The lofty gate of the enclosure bears an inscription in Persian poetry, the gist of which is that the building was completed in 721 *A. H.* (1320 *A. D.*). There is at present in Zafrabad a family who profess to be the descendants of this saint, and who perform the said prayer annually on the 9th of Zilhij, which fell last time on the 5th of July, 1892.

The ceremonies attending the performance of the said prayer are as follows:—

The gate of the enclosure and the principal tombs therein are white-washed and black covers are thrown over the tomb of the saint and over those of his wife and son, named Sháh Rukn-ul-Hak. A brass gong is hung on the tree close by the tomb and is struck by a faqir when a devotee passes by it. The chief of the descendants of the saint distributes, on the 8th of Zilhij, before sunset, 10 chhittank (⅝ of a seer) of *khichri* (rice and pulse) to each of the professional faqirs. These faqirs come from the neighbourhood in three groups as the representatives of Lakkar Sháh, a Madáryá faqir, of Niámat Sháh, and of Tawakkul Sháh, a Qádarya faqir. Besides the *khichri* these faqirs exact something from several inhabitants of the town.

The following morning, *i. e.*, 9th Zilhij, a pair of kettle drums, which have *always* been presented on this occasion to the saint by the local police, is placed at the gate and beaten constantly by two faqirs appointed for the purpose. This is a signal for the beginning of the business of the day, and the faqirs who had received *khichri* the previous evening, again start in groups and call on the saint's principal descendants at their respective houses, and each group this time is presented with one or two annas.

At 3 P. M. the family priest, who is not necessarily its chief, first takes a bath, then retires to an old house, where he is followed by the principal members of the family. Here he says two *rakáts* of prayers and then puts on a *khirqa*, a cap, and an *imáma* round the cap, and a *patka* round his loins. He also takes a *tasbih* or rosary in his right hand. It is alleged that this very *khirqa*, &c., were worn by the saint himself. Its appearance verifies the allegation, as it is kept up by putting on it new layers which have rendered it rather cumbrous. It was also alleged that there is another set of similar garments in possession of the chief of the family, but that persons of established merits and sanctity *can* wear it. The original fabric of the *khirqa* is a mixture of wool and cotton, and is of red-brown colour, which does not fit in with the allegation, that the saint, as some writers say, used to dress himself always in *black*. The notion prevalent among the lady members of the family, as also shared by some of the male members of it, is that the priest who wears the garment generally dies childless, and consequently the post is reluctantly accepted by young married persons. The reason which they assign for this unpleasant result is that persons appointed family priest do not lead a strictly honest life, and hence the result. When the *imám* (the priest) has dressed himself they distribute sweetmeats to all present on the occasion. The *imám* then is conducted to the house of the chief of the family. Here the *imám* seats himself for 4 or 5 minutes on the floor, spread with carpets for the occasion, in front of the door outside the house. He then leads the party to the mosque where the prayer is performed. This is an open mosque built in the north-western part of the enclosure. A little before 4 P. M. the *imám* and the party rise and perform the prayer which is followed by the recital of its compliment, the *Doáal tárif* (rather a lengthy sermon). This is all done *bare-headed*. On the conclusion of this sermon, which is read aloud by the *imám* or any other members of the family, standing on the pulpit, the *imám* and the party resume their respective head dresses and perform the ordinary *'Asar* prayers. This being over, the party then returns to the tomb of the saint where they offer the *fáteha* (blessing) and get a considerable quantity of *malída* and sweets, which are presented to the tomb by the devotees who consist chiefly of Hindú and Muhammadan girls of the lower classes. The *imám* then returns to his house, where he divests himself of the sacred garment. At dusk, the Joláhás or weavers flock in great numbers from the neighbourhood, and having first paid their respects to the shrine, they pass out the night playing on a drum (*dholak*) while singing legendary songs, locally termed "*pachrá*."

It may be noted here that the saint directed his followers to read *aloud* chapter 21 of the Qurán in the first and chapter 22 in the second rakát of the prayer. But the observance of this rule is dispensed with when the *imám* is unable to recite them, in which case he is authorized to read *aloud* any other chapter. This prayer, however, is not recognized by the prophet, and it bears analogy to that offered at 'Arafát on the same day only on the point of its being performed bare headed, and in that of its being followed by 'Asar prayers. It is but just to add that some of the learned members of the family do not consider this prayer to be a substitute for the Haj, and this belief is verified by the fact that one or two of the members of the family *have* been on a pilgrimage to Mecca.—*Haji Abdur Rashid Khan.*

ANTHROPOLOGY.

160. Flint Weapons from Mirzapur.—The following paper was read at a recent meeting of the Asiatic Society of Bengal :—

*Note on flaked and chipped stones from Kon in the Mirzapur District.**—The parcel of stones which I treat of this evening, was sent up to the Society by Mr. W. Crooke, *C. S.*, of Mirzapur, who writes that he found the scraps in a ravine near the town of Kon, south of the Sone river. He states that Mr. J. Cockburn found some of a similar nature a few years ago, and that that gentleman believes them to be palæolithic stone implements. Mr. Crooke refers to them as flint, but they are, more properly speaking, chert or silicified argillaceous rock.

These scraps or fragments of stone have, at first sight, the appearance of being a collection of very ordinary bits of chert, such as may be picked up in any field where the rock of the country is of this kind; but a few of them show undoubted evidence of having been chipped by human hands with an intent to produce something in the shape of an implement for cutting or scraping purposes, while most of them show, at least, indications of having had portions or flakes knocked off them by other forces than any we know of in the domain of natural wear and tear; in other words, they show that man must have been tapping or pressing off flakes or longish chips of convenient form for implements, such as arrow heads, small knives or scrapers, which he appears to have used in an early period of his history.

The essential feature about the kind of stone of which these fragments consist, and indeed of nearly all the stone which early men elected for this object, is the property of breaking with what is called a conchoidal fracture, which they, however, learned to adapt to their own ends: and it is in the resultant facets produced by their manipulation that we recognize a remarkable variation from the chips and flaked surfaces produced by natural blows or splittings-oft by water or weather. Under the latter conditions the conchoidal surfaces are generally more roundly ovoid, and more regular in shape, while they have more of a family likeness on each fragment of stone: and that peculiar bulbous protuberance, continued sometimes into a re-entrant concave hollow which has been found to characterize surfaces produced by artificial fracture, is scarcely ever seen with any distinctness in natural stones. On the other hand, artificial flaking is productive of long or short chips, as convenience or the quality of the stone permits; and a bulb of percussion is very often present on the flake, or its complement, and well marked.

Some of these specimens show this bulb of percussion very clearly, and the complements of the flakes, which have evidently been knocked off some of the larger fragments, have their axes in different and sometimes opposite directions.

A further feature in some of these flakes is a sort of supplementary smaller chipping along some of the edges of the larger flaked surfaces, giving a kind of saw-like edge, which is a common feature in some manifest arrow heads and other prehistoric weapons. It is notable that in these specimens the secondary small chipping is as old as the larger flaking, whereas such newer fracturing as there is, is quite clearly new and unweathered; while this is, as it were, aimless in its regularity.

I am unfortunately unable to specify any particular fragment in the lot as being certainly an implement, though there are one or two which might be considered very rude attempts at small hatchets or scrapers; so that the lot is not of value except as indicative of human manufacture, which perhaps hardly requires further corroboration, since better samples of such manufacture have already been found in the same neighbourhood. At best, we can only say from these specimens that they are in part probably the refuse of palæolithic implement manufacture, which seems to have been an industry, however small and scattered, in a district where the raw product occurs in tolerable abundance.

At the same time I have thought that the receipt of them afforded an opportunity for illustrating a few of the peculiarities which are considered as characteristic of stones bearing traces of human handiwork; and that such illustration will help to keep up the spirit of enquiry after the traces of early man in India.

* By Dr. W. King, Director, Geological Survey of India.

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161. The Baghmars or Professional Tiger-killers.—Fanny Parkes in her charming book *Wanderings of a Pilgrim* (Vol. II, p. 130) speaks of the Baghmárs or professional tiger-killers in Assam.

The Assamese peasantry have various forms of spring traps, but the pattern of spring bow used by the Baghmárs of Assam is identical with that used in the North-Western Provinces of India, or more strictly in Chota-Nagpur, a country where many eastern traits are to be found.

In December, 1889, the writer came on a party of Baghmárs near Gonda Hill, South Mirzapur. They had been trapping in Sirguja and parts of British Chota-Nagpur, and at the time had designs on the two or three tigers that were 'then

left in South Mirzapur, the spoils of which they would have taken to Ranchi for the reward, it being unusually high there. Personally I am not in sympathy with the Baghmárs. I believe that the tiger is nearly as much in need of protection as Irish landlords, and now that their strongholds in Sirguja and Central India are being rapidly cleared and brought under wheat, the numbers of those that find their way into Mirzapur is on the decrease.

The Baghmárs' *modus operandi* is very simple and effective. On its being known that a party of Baghmárs are in the vicinity, any Ahir or cultivator who has had a cow killed by a tiger sends off an express to the Baghmárs' encampment, and a couple of those men with their spring bows are generally on the ground before nightfall. But, as is well known, a tiger frequently returns to a carcass for two or three nights in succession if the hungry vulture and equally hungry Chamár are kept off, so that it is not absolutely necessary that they should be on the ground the same day. The spring bow is about 8 feet long and made of a half-split bamboo, backed up for 5 feet of its length with a second strip of the same material. It is drawn and set by two men with a notched bamboo wedged between the bow and the string, thus keeping the bow permanently on the stretch.

The lower part of this spreader is a cleverly constructed trigger, which falls out of its place on an animal knocking against a cord stretched across the path or track the animal is likely to take. The bow is placed on the ground on a couple of stones 10 inches or a foot high. Against the bowstring are placed two formidable arrows made of bamboo reed about half an inch in diameter and 4 feet long. These arrows are tipped with small well-barbed iron arrow heads with long tangs. They fit loosely into sockets and are kept apart from the shafts, when not in use carefully wrapped up in cloth. Below the barb and around the tang is plastered about half an ounce of powdered aconite root (*A. ferox*) imported from Nipal.

The poison is very clumsily put on and forms a heart-shaped mass about 1½ inches long by ¾ of an inch thick below the barb. This mass has to be kept moist, as more than half shakes off on surface of the arrow and much of the remainder is wiped off on its passage through the fur and skin. Power is not necessary in a bow when a poisoned arrow is used; it is preferable that the head should just bury itself under the skin, so that the poison be absorbed by the areola tissue under the skin. I found that the Baigas and Bhuiyárs of South Mirzapur, who used poisoned arrows, use a very weak bow, and this is also the case with the Bushman of South Africa. On the other hand, a Chero who used his bow for finishing off the Sambhar he had wounded with the matchlock, had so powerful a weapon that I could hardly draw it, and he told me that since he had taken to the matchlock he had lost a great deal of the power in his fingers necessary to draw the bow.

This Chero did not use poisoned arrows. From some experiments I have myself tried with aconitine fired out of an Express with Eley's ·450 shell of 380 grains in weight, I found 6 grains of aconitine (two shells) had no visible effect on a blue bull in half an hour. Another blue bull I followed for four miles with 5 grains of woorari poison lodged in his body, and I am now convinced that to be rapidly effective, these poisons must not be lodged deep in the tissues in the track of a bullet wound as they are probably partially washed out. An exception must, of course, be made for the thoracic and peritoneal cavities, or when injected directly into the circulation.

However, the Baghmárs' bow is sufficiently powerful to drive the arrow 6 inches deep into a tiger, who, I fancy, usually dies as much from the wound made by the arrow as by the poison. It is a curious fact that an animal with an arrow in its body will not go nearly so far as an animal wounded by a bullet. Every moment causes the arrow to lacerate the viscera within, and the shaft strikes against brushwood, aggravating the wound.

A wounded tiger is generally found dead 50 to 100 yards off.

To return to the trap. The main cord connected with the trigger runs, of course, at right angles to the bow, and this string is not more than a foot from the ground. But in parts of the country where cattle are abundant there are two additional cords so constructed as to command the main cord on either flank and discharge the bow before the cow (men are not thought of) would be opposite the arrow. These additional cords are called *dharam dori* or "strings of mercy" and are about 3½ feet high. A tiger coming towards the bow would pass under them.

Unfortunately for the Baghmárs and luckily for the tigers the bow, if set over a hill, is generally discharged by a hyæna or a jackal.

Sometimes a fine old mountain boar falls a victim. Indeed the wild pig has such a strong predilection for carrion that in some parts of Oudh it is rather the rule than the exception for a kill to be finished off by wild pigs. The finest boar I ever saw in my life was seen by me when sitting up for a tiger, and so stealthy was his approach and so unexpected and unusual his chewing of bones that he fell a victim owing to his carnivorous propensities.

The arrows, though discharged with seeming force, do not travel more than 50 yards. Owing to the bow lying loosely on the ground there is a

considerable amount of recoil. The entire apparatus bounds into the air a couple of feet, and then springs violently backward. This necessitates a very careful calculation as to the point in the trajectory when the arrow will be opposite the animal's heart. The highest point of the trajectory is about 4½ feet and would go over a tiger at 20 yards.

The object of having two arrows on the bow is curious. They are placed about 20 inches apart, and admit of the bow being used for a tiger coming from either direction towards the trap. Any one who has watched a tiger approach a kill must have noticed how often the first part he sees of a tiger is the leading paw and forearm in advance, and a spring gun to be effective has always to be set 18 inches in rear of the cord and only admits of hitting an animal coming from one direction. All tigers, from the extreme caution with which they avoid a cord stretched across a path, are evidently up to the spring bow dodge, and expect danger from some such device. The spring bow is also largely used on jungle paths and roads along which the tiger loves to roam. Indeed the fondness of the tiger for public roads is something remarkable, and only last month I noticed the track of a tiger covering my camel's foot-prints, the latter having passed an hour before. I also shot a tiger stalking *chital* in broad daylight within 30 yards of a public road. The tiger roars a good deal during the season of love—March and April—and then falls an easy prey, as he is less cautious and his whereabouts are better known.—*J. Cockburn.*

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162. Malana Nal.—There is an account of the Malána valley in Kulu in Sir J. B. Lyall's Settlement Report, paras. 117, 118.

Malána is a large village of some 300 or 400 souls, lying in a perfectly inaccessible valley east of the Bias. The village consists of two *behrs* or quarters; the first Sará behr in the east and the second Dhárá behr in the west side. Sará behr includes two ill-defined behrs, and occupied by the Nagwánis (from Nagwani in Kais Kothi), and the Sarwalas (from Sar in the same.) The Bagwanis are the pújaris of the temple, and the Sarwalas are the guardians of the *sar* or *baoli* of the Deota Jambi, their *behr* being close to it. Dhárá behr consists of three minor *behrs*—those of the Thamiáni, Pachiáni, and Dharáni *tugs* or families respectively. These came from Thale, in Baragarh, from Pos in Kanawar, and Dhár in Kais. The Thamiani correspond to the Bhátis or lower grade of pujaris in Kulu and *usually* intermarry with the Nagwanis. The Pachánis are tenants of the Deota and the Dharáni, bearers of the silver maces, in common use in all ceremonies, which they carry before the Deota.

It is said that a band of hunters came to the valley, and having eaten food on the spot where the temple now is, went on to hunt. The fragments of bread left behind sprang up into a crop of corn, and seeing this in their return the hunters knew that the Deota had taken them under his special protection. They remained and founded Malána.

The Malána people admit themselves to be Kanets, but they are too much under the Deota's protection to intermarry with any Kulu Kanets, though occasionally they take wives from Rasol, not however giving women to the Rasol men in return. Rasol is a remote village not far from Malána in Kanawar. It is curious that the Dhárá behr people admit themselves to be Ráu or inferior Kanets, the Sará behr men alone claiming to be Kash or superior Kanets.

The only exogamous rule is a vague one, the idea being that relatives within seven degees may not marry. But this only applies to agnatic kinship, regard being paid to the *haddi ka nátha*, not to the *dúdh ka nátha.*

Widows can take a second husband, an informal feast being held. Adultery is not, of course, severely punished, Rs. 20 being the usual price paid for another man's wife, or Rs. 40 if there is enmity between the husband and the seducer. It may be noted that there are fixed rates for all dealings between Malána men, and these can only be exceeded when trading with outsiders. A woman who escapes into the Nagwán behr or Thamian behr cannot be arrested.

Each class burns its dead separately in defined spots. The ashes are simply left there. Two Bráhmans of Harkandi are the parohits of Malána, and in every respect their customs (but not language) seem to tally with those of Kulu generally.

Jambi Deota has many fairs,—Phágali játra in Phagun, Shami játra early in Bhadon, Jitrvirshu (in Cheit) and Kaurvirshu (on 17th Baisakh), or the great and small *virshus, i.e.*, festivals. In addition there is the fair of Rinuka Devi, Jambi's wife, on Cheit 17th. These, of course, do not include the *Kais* or expiatory sacrifices, which take place mostly by the Deota's special orders. A very great one took place some years ago, when a mountain battery marching through the valley, killed some cows. The people of Malána (and of Nagar too) made images of cows and paid huge sacrifices to them. (I defer any account of *Kai* ceremonies).

The Deota has first a Krimisht (= the Kulu Kuliála or steward), and this term seems peculiar to Jamb's managers; second, a chief and assistant *pújari* and a *gur* or *chela.* In addition there are eight *jaterahs*, elected every one or two years, who call the villagers to work for the Deota. Any one

absent a whole day is fined annas 4 (if he does not appear for Government work it is only annas 2). The signal for the closing of the attendance roll is the throwing down of a small stick (kandiáli).

In case of the slightest injury to the temple, it must be entirely rebuilt within eight days, the workers not coming into contact with outsiders or women and eating but once a day. A tháur or mason has to be got elsewhere, but he must have been guilty of no immorality (with a *lower* caste woman).

The temples of Jambi all face north-west. (I doubt this). The pindi or image is a high rounded stone. He-goats and rams (even though castrated) are sacrified to him, but she-goats, &c., are only offered to Rinuka Devi. Jambi is said to be the Hindu Jamdaggan. He has temples in Spiti, Ladákh, and in many places in Kulu, but most of the latter are simply resting places of the Malána Jambi.

Malána is so-called from Malánu, a Thakur, brother of Janu (Janu in Nagar Kothi), who ruled over Malána some time after its foundation.

The Malána people, in common with all the Kulu tribes, are firm believers in demon, &c. There are two (?) in the Nala, Dángu Bhut or the "Watchman Demon" who attends on Jambi Deota and who lives near a Lohar's house in the village. He often seizes and makes people ill, and then the Deota makes him take a sheep as a present and release his victim.

Dánu Bhut lives in the Dogar Tal or Pass. Two years ago he came down with such force that he brought down a large devidiar or cedar still shown, and damaged Jambi's temple. Jambi had a sheep sacrifice to him.

Jogni is a dait who attacks men who go up to the high ranges with too many flowers in their hats or in gaudy clothes. Illness follows, and to cure it a chelu (kid), not black in colour, must be sacrificed very early in the morning on the roof of the house. (Jogni appears as a regular Deota in Kulu).

The Malána people have the usual Kulu household gods, *viz.*, the Bástar Deo or Dwelling God on the foundation-stone, before whom a sprig of yew (rakhál) is placed: the Thán Deo, outside the house, to whom *pinds* of flour, &c., are offered on the first day of harvest. In certain villages, *e. g.*, in Kanáwar, there are Thán Deotas with regular temples. Lastly, there is the Patál Deota who is also placed outside the house and goes with the sheep to the Alpine pastures. He is worshipped by the *Phuáls* or shepherds under the form of a trident (tarshúl) on first going to the pastures and on returning home.

In a few other details the Malána people differ from those of Kulu. They are not compelled to wash their hands before touching food because they scrupulously avoid contact with low castes. The kárdár and chela do not plough land, and will not use skins to cross rivers. The ceremony of dedicating the hair of the head (*múnran*) is called *pás* in Malána, and the two priestly families have been exempted from it. Similarly there are no ceremonies at betrothal or marriage, the Deota's consent being merely asked and Re. 1 paid to the girl's father at betrothal. Marriage occurs when the girl is from 15 up to 25. The Malána people only performed the Srádh ceremonies on the last of the 16 days of the Krishnapaksh in Asoj.

The Dagis in the village are forbidden to approach the temple or (recently?) to use the peculiar Malána dialect.

The Malána people are physically far superior to those of Kulu, but there are four lepers among them, due probably to inter-breeding. They regard themselves as under Jambi's special protection and are called Ra-deo (or Rájá-deo) in Kulu. It has occurred to me that their physical qualities and their exclusiveness are due to the fact that they (and the Rasol people) have never been contaminated by intercourse with the Sikhs, &c., who overran Kulu, and whose invasion brought venereal diseases into the hills. It seems curious that Kulu women are so despised by them. They resemble the Kulu people in admittedly allowing two brothers to possess a common wife. They say more than two do not however do so.—*P. A. Rose, C. S., Kulu.*

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163. **Mathematical Problems.**—(Para. 55). I have only just seen *North Indian Notes & Queries* for May, and I notice one or two misprints, one or two of them obscuring or altering the meaning, so as to make the first of the mathematical problems on page 27 more of a puzzle than was ever intended. They are:—

Note 54, line 4, should be *three* upright pegs. And at the end, "if they *never* made a mistake."

Note 55, line 7, for *other* read *others.*—*T. C. Lewis.*

With reference to the mango problem (Note 55) in the May number of *Notes & Queries*, I mentioned it to an old gentleman who was for several years a teacher in a vernacular school in the North-Western Provinces, and he knew it. Instead of Calcutta and the railway train, we have a village and the journey on foot, but the problem is the same. There are many questions of a similar nature current in the country, almost all of them owing their origin to Hindu sources. Some of them are in rhyme, strung together by some ingenious mathematician who had a taste for dabbling in verse. In the *Lilavati*, a well-

known Sanskrit work on Arithmetic, we have a number of such questions. Some of these have been done into Hindi doggrel here and there. I never heard of any collection of these questions in the North-Western Provinces, but since coming here I have found out that there are two or three such collections, all in rhyme, existing in Bundelkhand. Their authors were Bundelkhandis; and it is no wonder that this part of the country being the home of Hindi poetry, current questions of arithmetic and others coming out of the brain of the author should have been put into a poetical garb so as to be remembered better and to furnish interesting topics of discussion in society. I am in search of these collections, and shall give an account of them in the *Notes & Queries* as soon as I get hold of them. I have collected some questions which I send to *Notes & Queries*, and hope they may interest readers.—*Bhagwan Das: Chhatarpur.*

164. Pearl Problem in Hindi Rhyme.—

I.

Bijai bhúp ras rang main triya kuch urjho hár.
Tut sakal muktá gire táko kaho bichár.
Tako kaho bichár adhkarí dásí pái.
Dhunran gai triya hár tiháí soú lyáí.
Bedans khat ans khabásin pae sang main.
Moti derhak sou bache bijai bhúp.
Ras rang main.

"The necklace of his wife, in dalliance sweet with King Bijai, got entangled in her breasts; it broke, the pearls all fell down, scattered, think over it and say: think over it and say, half of them found the maid; one-third brought the woman who went in search of the necklace; one-tenth the barber maid attendant found. Pearls one hundred and fifty were left, in sweet dalliance with King Bijai."

There was a Raja of Chakheri, Bijai Bahadur by name, and another of Duttea.

[This is clearly of Bundelkhandi origin.—Ed.]

Adhe moti bhuin gire sej chouthai páo,
Dasaon ans moran chuge sattar rai gae ráo.

"One-half were scattered on the ground, one quarter remained in the bed. One-tenth picked the peacocks, seventy were left, O prince."—*Bhagwán Dás.*

165. The Rupee Gift Problem in Hindi Rhyme.—

Laikar thár bijai dasmi ko Sri Maharaj Chhattrasál dibaiya.
Adhe diye kab logan mánjh, tiháí dae pandit bed parhaiya.
Bánkí ki chouth daí gankán ko solhon ans dai bhát bhumaiyyá.
Chhattis sou dae chhath's hu ko kaho, ketak hate bá thár main rupaiyyá.

"Taking a large dish on Bijai Dasmí (Dashera), Sri Maharaja Chhattrasál, the giver. Half he distributed among the poets, one-third he gave to Pandits who recited the Vedas. A quarter of the remaining gave he to dancing-girls, one-sixteenth part gave to bards and dancing-boys. Thirty-six hundred gave he to thirty-six others. Say how many rupees were there in that dish?"

Maharaja Chhatrasál of Panna, founder of the Danghái Ráj, flourished in *A. D.* 1650.—*Bhagwán Dás.*

[This problem is clearly of Bundelkhandi origin.—Ed.]

166. The Beetle and Lotus Problem in Hindi Rhyme.—

Bhounra Beni Ságárai ác sakal Samaj,
Kamalan pai baitha bhae chár chár ras Káj.
Chár chár ras Káj bache tab chounrá cháron,
Pun ur baithe pánch pánch yih mantra bicharon.
Bache jo terah kamal karo tab inká byonrá,
Punchhat Beni Das Kitik pankaj kit bhounrá.

"The beetles all in a group came to Beni Ságár (name of a tank).

For juice's sake sat in parties of four each on the lotuses.

Four, four, for juice's sake (sat) but four were left.

Then they flew and sat in parties of five each, consider over this secret.

Thirteen lotuses were then left, settle this account.

Asks Beni Das how many lotuses and how many beetles (were there ?).

Beni Sagar is a very big tank in Panna.—*Bhagwán Dás.*

[This problem is clearly of Bundelkhandi origin.—Ed.]

167. The Rock Problem in Hindi Rhyme.—

Adhi kinch tiháí jal dasyen ans khajjar,
Báwan gaj úpar karhí sil ketak bistár.

"Half in mud, one-third under water, one-tenth in the grass.

Fifty-two yards standing above water, how long the rock?"—*Bhagwán Dás.*

168. The Soldier Problem.—There was a fort with four bastions attacked by an invader. He first attacked the first bastion. When the commander of the garrison took out the same number of soldiers from each of the other three bastions as there were in the first bastion, they successfully opposed the invader. When an attack was made on the second bastion the commander took out the same number of soldiers as there were left in the second bastion from each of the first, third and fourth bastions, and they successfully resisted the attack. Then the third bastion was attacked, and the commander took out the same number of soldiers, as were then present in the third bastion, from each of the three bastions, and they drove off the invader.

He then attacked the fourth bastion, and the commander took out the same number of soldiers as there were left in the bastion from each of the three bastions and the enemy was repulsed. In the end the number of soldiers in each of the four bastions was equal. Point out how many soldiers had each bastion in the beginning?—*Bhagwán Dás.*

NOTE.—This was related to me by a gentleman of Agra.—*Bhagwan Das: Chhatarpur.*

169. **The Pice Problem.**—A man had seven wives. Once he went to pay a visit to his seven mothers-in-law. He took some pice in a handkerchief and gave four of them to the barber sitting at the door of his first mother-in-law's house. His mother-in-law put as many pice as there were in the handkerchief with his pice. When he came out he again gave four pice to the barber sitting at the door. Then he went to his second mother-in-law and gave four pice to the barber sitting at the door. His mother-in-law put as many pice as there were in the handkerchief with the pice. On coming out he again gave four pice to the barber. This was repeated at the houses of the five remaining mothers-in-law. When he came out of the house of his seventh mother-in-law he had only four pice left in the handkerchief which he gave to the barber, and thus he had nothing left in the handkerchief with him. Point out how many pice did he have in the handkerchief with him?

NOTE.—This was related to me by a gentleman of Agra.—*Bhagwan Das: Chhatarpur.*

170. **The Eye-black Question in Rhyme.**—

Ratti bhar kájar ek janiyá,
Nau man kájar kai janiyá.

One *ratti* of eye-black for one person, nine maunds of eye-black for how many persons?

This is very common in Rohilkhand. I remember hearing it when I was a boy. I heard it here also.—*Bhagwan Das: Chhatarpur.*

171. **The Custom of Lending Wives.**—As regards the custom of the head of the household lending his wives or daughters to an honoured guest, it may be noted "that Burckhardt, at the beginning of the present century, found this custom to exist among the Al Marakadah, a branch of the great Asyr tribe who occupy the mountains of southern Arabia." Burckhardt speaks of it as "an *ancient* custom of their forefathers." The earliest incident I can discern that looks in the direction of such a custom, occurs in connection with Lot, in a passage in the Book of Genesis (chapter XIX, verse 8). Two unknown visitors had arrived at Lot's house, and the men of Sodom demanded that they should be given up to them. The patriarch, conceived (apparently) that the laws of hospitality should not be infringed through any connivance of his, offered instead to fetch out his own two daughters, and hand them over to the men, rather than violate the hospitality due to the two strangers. It is an interesting question whether the "ancient custom" of the Arabs alluded to by Burckhardt may not date back to as far as the time of Lot, if not earlier. Be the fact as it may, I have lately noticed in the account given by Miss Annie Taylor, of her recent journey in Tibet, a trace of this same custom. This enterprising traveller says that in Tibet the class of women who hold the status of "religious teachers" are the mothers of children begotten by the various visitors at their fathers' houses, and that the children so begotten become the property of the fathers of the said women. This corresponds to yet another feature of the social system of the Arabs alluded to by Burckhardt—to wit, that if not the host's own wife, "some other female of the family was the guest's companion during the night of his sojourn." The high antiquity of this custom is further arguable from its prevalence among races geographically far removed from one another. The fact is noticed by Peschel in his *Races of Man*, p. 220. He writes that "the Comantshes are in the habit of ceding their wives to their guests. "We find," he adds, "this objectionable practice among the Aleutians also and among the Eskimos; while Adolf Esman relates that he found the same custom in the course of his journey through Kamtskatka." The facts go to show that this strange usage is not confined to one race, and that it is not attributable to climate or temperature; and they further show that whether the custom, as it exists in Southern Arabia, be traceable to the time of the patriarch Lot or no, it is found also among races of people whose connection with Lot it would not be easy to establish. It may also be observed that no traveller among the Arabs makes any allusion to the existence of any such custom among the Moabites and the Ammonites, the lineal posterity of Lot, who still inhabit the hill country of south-eastern Syria. Whatever may have been the exact origin of the custom, it is to be noted that it has never been found among any race with any pretensions to civilization, and that it is everywhere and always a mark of the deepest human degradation, from the Sodomites downward.—*J. D. Bate: Allahabad.*

[A number of examples of this practice have been collected by Westermarck (*History of Human Marriage*, p. 73 *sqq.*) He regards the custom as due to savage ideas of hospitality. "If," he remarks, "the practice of lending wives is to be regarded as a relic of ancient communism in women, we may equally well regard the practice of giving presents to friends, or hospitality in other respects, as a remnant of ancient communion in property of every kind." And see Yule's *Marco Polo*, Vol. I, p. 191.—ED.]

FOLKTALES.

172. **Master-thief.**—(concluded from para. 136.) The master-thief returned to the court and said to the Rája:—"Go out mounted on your horse Syáma Karna and arrest the thief yourself."

The Rája agreed. The master-thief disguised himself as an old woman and sat by the roadside grinding flour. The Rája came up and asked her if she had seen the master-thief pass that way.

"He passed just now," she answered. "Change clothes with me and go on working the mill, and I will bring him to you in a moment."

The Rája changed clothes with the old woman and sat down at the mill. The old woman ran off, mounted Syáma Karna and galloped off to his own country. The Rája, his father, was delighted with the horse, and the Rája of Behár was so pleased with the cleverness of the master-thief that he gave him his daughter in marriage, with half his kingdom as her dowry.

[The Master-thief appears in European folklore. We have it in the *Royal Hibernian Tales* as the "Black Thief and Knight of the Glen." Mr. Jacobs quotes the following:—Grimm, *Household Tales*, I, 431, 464. Köhler in *Orien and Occident*, 305—13, 678: *Jahrbuch*, V, 4—8; VII, 138. Also see Herodotus, II, 121. He is the Ahmad Kamakim of the *Arabian Nights* (Lady Burton's Edition II, 475). For other folklore parallels, see Clouston, *Book of Sindibad*, 330, *sqq*. 370, *sqq*. Also see "The Day Thief and the Night Thief" in Knowles, *Folktales of Kashmir*, 279, *sqq*., and Clouston, *Popular Tales and Fictions*, II, 47.

173. **The Valiant Weaver Bird***—A *Podna*, or weaver bird, and his mate, the *Podni*, once lived happily in a tree, but one day the King came by and had the Podni caught and put in a cage. The Podna was greatly angered, and set about making preparations to release his wife. So he set about building a cart for himself, which he made out of thin stalks of reed (*sarkanda*), and he constructed a kettle-drum, which he placed in the cart to which he yoked a pair of frogs. Then he took his seat, armed with a piece of reed, with which he began to beat his drum and proclaimed war with the king.

On the way he met a cat. She asked:—"Where are you going, Mr. Podna?" He answered—*Sarkandé ki to gári, domendak joté jáen, Rája mári Podni, ham bair bisáhne jáen*:—

"My carriage is of reed with two frogs yoked thereto.

The king has seized my Podni; I go to take revenge."

"Will you take me with you? I may be of some use."

* A folktale told by Waziran, a Muhammadan woman, and recorded by Mirza Mahmud Beg.

Hus! hus! meré kán men ghus.

"Shish! shish! get into my ear," was the answer.

So the cat jumped into the ear of the Podna. Further on he met some ants, and when they asked him where he was going, he made the same reply, and when they offered to join him, he said:—"*Hus! hus! meré kán men ghus.*" Further on he met a rope and a club. They too got into the ear of the Podna. And so when he came to a river, the river too went into the ear of the Podna.

At last the Podna arrived at the King's palace and desired the servants to announce him. But they all laughed and told the King, who ordered that the Podna should be admitted into his presence. So the Podna drove his carriage into the courtyard and demanded that the Podni should be surrendered at once.

"I like the Podni," said the King, "and I refuse to surrender her." "Then, beware of the consequences," replied the Podna. "Seize this insolent bird," said the King, "and confine him in the fowl-house, where the chickens will kick him to death."

The servants seized the Podna and shut him up in the fowl-house. During the night the Podna said:—

Nikal billi, teri bári.
Kán chhor, kanpati máré.

"Come out, cat, it is your turn. Come out of my ear and hit them on the head."

So the cat came out of the Podna's ear and killed all the fowls in an instant.

Next morning the King said to his servants:—"Go down and bring up the carcass of this insolent Podna, who must have been killed by the fowls during the night." But when they went in they found the Podna safe and sound and all the fowls dead.

So they informed the King, who said:—"Confine him in the stable, where the horses will kick him to death."

So he was shut up in the stable, and during the night he called to the rope and stick in the same words:—

Niklo rassi aur sonte tumhári bári,
Kán chhor, kanpati máré.

Out came the rope and club: the rope tied up all the horses and the club beat them till they died.

Next morning the King again sent for the remains of the Podna, but the servants found him safe and well and all the horses dead.

Then the King fell into a terrible rage and ordered the Podna to be confined in the elephant-house, thinking that the elephants would trample

him to death. But in the night the Podna called the ants as before :—

Niklo chiúnti tumhári bári,
Kán chhor, kanpati máré.

The ants went out and entered the trunks of the elephants, and getting into their brains, killed them all.

In the morning the King said :—" The Podna must be dead. Go and see if any part of his body or cart can be found." The servants went and found the Podna safe and well and all the elephants dead.

When he heard this the King was greatly grieved. " Well," said he, " I want to know how he manages to do this. Tie him to-night to the leg of my bed and I will see what happens."

So the Podna was tied to the King's bed, and during the night the Podna ordered out the river :—

Niklo darya teri bári,
Kán chhor, kanpati máré.

Out came the river, and the King and his bed began to float in the water. " For God's sake, Mr. Podna," said the King, " take your Podni and depart in peace." So the Podni was restored to the Podna, and they went home and lived happily ever after.

[We have here the faithful animal again, for whom see Temple: *Wideawake Stories*, p. 412: and see the instances collected by Clouston : *Popular Tales and Fictions*, Vol. I, p. 223, *sqq.*—ED.]

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174. **The Sepoy's Son.***—In the vicinity of Delhi there was a small village, and in this village a Maulvi kept a school, which was largely attended by the village boys. Every day the Maulvi used to go home at twelve for his midday meal, but in his absence he always told the boys to keep guard over the school by turns while he was away lest anything should be stolen.

One day when he returned from his breakfast he found one of his pupils, a sepoy's son, whose turn it was to keep guard, sleeping. " You fellow !" he exclaimed, beating him, " supposing while you slept some one had crept in and stolen the school property ? You would not have known anything about it."

The boy woke with a smile. This annoyed the Maulvi very much, and he struck him again. But the more he struck the boy the more he laughed.

" You are a strange boy to laugh when you are beaten," said the Maulvi. " Why do you laugh ?" " I do not know why I laugh," replied the boy, and all his teachers questioning him on the subject could elicit from him no other answer. It became noised abroad that there was a sepoy's son in a certain village who laughed when beaten instead of crying, and when questioned about it he always said he did not know why he laughed. At length it came to the ears of the Bádsháh of Delhi, who at once sent for the lad and said to him :—" Why did you laugh when beaten by your master ? Is a beating a thing to laugh over or cry over ? "

" I do not know, your Majesty, why I laughed," answered the boy.

" If you do not tell me I shall have you put into prison, " said the Bádsháh.

But even this threat was not effective. The lad persisted in saying that he did not know why he laughed when struck. So the Bádsháh had him consigned to jail without food or water.

A few days after this the Bádsháh of Rúm sent the Bádsháh of Delhi two dolls, asking in a letter to tell him which was the prettier and which the heavier, and which the better of the two. So the Delhi Bádsháh sent for the wisest men in the land, but none could tell which was the better one, though they weighed them both and tried in every way to find out the superiority of the one over the other. So the news spread everywhere that the Bádsháh of Rúm had sent two dolls to the Bádsháh of Delhi, asking him to find out the superiority of one over the other, and though the Delhi Bádsháh had sent for the wisest men in the land, none were able to tell. At last it reached the ears of the sepoy's son in prison, who, when he heard it, said he thought he might be able to tell. So his jailors told the Delhi Bádsháh that the boy who was imprisoned for not telling why he laughed when beaten, said he could tell which doll was better than the other that were sent by the Bádsháh of Rúm. So the Delhi Bádsháh sent for the lad. When he came before His Majesty he sent for the dolls and two bits of straw. When they were brought he put one bit of straw into the ear of one of the dolls and it went down its stomach, then he put the other bit of straw into the ear of the other doll and it came out of its mouth.

" Your Majesty," said he, " the doll into whose stomach the straw went is the better one, the prettier one, and the heavier one ; for whatever you say in her ear she will never repeat ; but as for the other doll, whatever is whispered in her ear comes out of her month." The Bádsháh of Delhi was very much pleased when he heard this, and at once had him released from prison and gave him a grand mansion to live in with a beautiful garden attached to it, and also wrote to the Bádsháh of Rúm, saying, he had a boy in his court who had been able to answer his question. When the Bádsháh of Rúm read

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* Told by Iláhi Bakhsh, bhishti, of Nadehra, Dholpur State.

this he sent several questions to be answered by the boy. But the lad said :—" What is he sending such childish questions to be replied to, which any boy in my village could answer : let him ask something worth answering." When the Bádsháh of Rúm got this message he sent to ask the lad what his god was like, and if he ate and drank like human beings. When the sepoy's son heard this he said to his own Bádsháh that this question he would only answer at Rúm in the presence of the Emperor of that country ; so his Bádsháh sent him to Rúm. When he came into the presence of the Bádsháh of Rúm, that monarch said to him :—" Who is your god, and does he eat and sleep like people do ? "

"I will answer your question," said the boy, " if you get off your throne and place me on it, and take your crown off your head and place it on mine." " Well, " thought the Bádsháh of Rúm, " it is not much he is asking me, I might as well do as he wishes." So he got off his throne and placed the boy on it, and took off his crown and placed it on the boy's head.

Then the boy said :—" My god is so great that he has taken you off your throne and placed me on it, and has taken your crown off your head and placed it on mine."

The Bádshah of Rúm was so struck with the lad's reply that he at once embraced him and went to his queen's apartments and told her all about him, at the same time asking her what reward he should give him.

" Marry him to our daughter," said the queen : " for though low in birth he is high in intellect ; you will never find a boy like him." The Bádsháh of Rúm took his queen's advice and married the lad to their daughter. After a few days the boy returned to Delhi with his bride, and a letter from his father-in-law to the Delhi Bádsháh, telling him what a wise boy he was. When the Bádsháh of Delhi read the letter he went at once to his queen, and asked her what should he do for this boy who had saved the honour of his court by answering all the questions put to him by the Bádsháh of Rúm.

" Marry him to our daughter," also said his queen ; for he fully deserves that reward." So the Bádsháh of Delhi also married him to his daughter.

One day, some time after this, the fortunate youth was lying on his cot in the beautiful garden attached to his mansion, when his two wives came towards him,—the Bádsháh of Delhi's daughter with something for him to eat and the Bádsháh of Rúm's daughter with something for him to drink. When he saw them he sent for one of his servants and said to him :—"Go, tell the Bádsháh of Delhi that when I was a school-boy and was beaten by my Maulvi for going to sleep when I should have kept guard, I laughed because I dreamt that I was lying on a cot in a beautiful garden attached to a mansion, and that the Bádsháh of Delhi's daughter was bringing me some food to eat and the Bádsháh of Rúm's daughter was bringing me some water to drink, and it seemed so absurd to me that I laughed in spite of the beating I got ; but when asked about it I was afraid to tell, for your Majesty would surely have had me beheaded if I had, angry at the impudence of a poor village-boy and a sepoy's son dreaming of marrying your daughter ; but now that my dream has come true, I tell your Majesty what I feared to tell you then why I laughed though beaten."—*Ida Casabon : Aligarh.*

175. **The Wit of the Four Brothers.**—* There was once a man who had four sons. When he was dying he called them and said :—" I have buried my wealth in four pots, under each of the four legs of my cot. When I am dead you can dig it up, and each one is to have the pot he happens to find."

When their father died the sons dug up each a copper pot, and when they opened them they found that the pot of the eldest contained earth ; that of the second, bones ; that of the third, rice husks ; that of the youngest, rupees. So then the three eldest wanted him to share, but he refused, and challenged them to go to Rája Daksha, the ruler of the land, to decide the matter.

When they came to his palace they met his daughter at the door, and she asked their business. Then she said :—" My father has been absent from home for twelve years."

So they were going home when they met the Ráni. She asked their business, and said :— " The Rája is asleep. He will wake in an hour and settle your business."

They answered :—" The Princess just now told us that he had left the country."

The Ráni answered :—" The reason she said this was that though she is grown up, she is not yet married. Had her father been at home he must have found a husband for her."

They waited for an hour and came back to the palace door again. There the Rája's son met them and asked their business.

" Go away," he said ; " my father is dead."

As they were going away a man spoke to them and said : —" The Rája is not dead, but his son says he is dead because his father has not got him married yet."

* A folktale told by Akbar Sháh, Mánjhí, of Manbasa, Dudh, Mirzapur District : recorded by Pandit Ramgharib Chaube.

The brothers sat down to wait. Meanwhile the younger Ráni came out and said :—" What is the use of your waiting? The Rája is blind for the last twelve years."

But as they were leaving the place a maid-servant said :—

" The Rája is not blind, but the Ráni says he has lost his sight because he has not sent for her for twelve years."

Just then a Pandit passed by, and they asked him about the Rája.

" The Rája is certainly at home," he said, "but he is deaf."

Again they started to go, when the Pandit's son met them.

" The Rája is not deaf, " he said ; " but my father calls him deaf because he will not listen to the advice of his ministers. This Rája will never do for us," the brothers concluded, " let us go to Rája Bhoj."

So they started for the kingdom of Rája Bhoj. That day it so happened that a washerman of the city had given his wife a beating, and she started off on his donkey to escape him. The four brothers were on the road at the time, and the washerman was running up from behind in search of his wife. The brothers hid behind some bushes, and as he passed they went on talking to each other.

One said :—" An ass must have passed by." " But it had only one eye, " said the second.

" Yes! It was blind," said the third, "and a woman was riding it."

" Quite right, " said the fourth, " and she was pregnant. " When he heard this talk the washerman made sure that these men had run away with his wife. So he followed them, and when he met them near the city, he said :— "You appear to be strangers here. If you like I will give you a lodging."

They gladly agreed, and the washerman gave them a place to stay in : and when he had got them safe he went and complained to the Raja that his wife, who had a quarrel with him, had been enticed away by the brothers who were Thags. He told the Rája how he had heard their conversation. Hearing this, the Rája had a watch put over them.

In the night the guard heard them talking. One said :—" The rice we have eaten was stale."

" Yes," said the second, "and the *ghi* was some one's leavings."

" So it was, " said the third, " and the meat we got was dog-flesh."

" True," said the fourth, " and the Rája of this city is base-born " (*dogla*).

The watchmen heard this and reported it to the Rája. Next morning he called them and asked :—" What did you mean by saying that the rice was stale ? "

One said :— " Ask the man who grew it."

The peasant was brought and examined about the rice.

" Well ! O king ! the rice was stale in this way. When we were sowing it night came on and some of the seed remained unsown. This was sown next morning. So its produce was stale."

" Well ! and what did you mean by saying that the *ghi* was some one's leavings ? "

" Ask the cowherds," they said.

The cowherd was called and examined. " Yes! O King ! " he answered. " It was so. As I was boiling it the pot overflowed and I blew on it. Hence it was my leavings." " What did you mean, " next asked the Rája, " by saying that the meat was dog-flesh ? "

" Ask the shepherd, " they answered.

The shepherd was called and examined.

" Yes ! OKing ! it was dog-flesh. It was so in this way. After her kid was born a leopard killed my goat, and we suckled it on a bitch we had."

" And why do you call me base-born? " asked the Rája.

" Ask your mother, " they answered.

The Rája rushed off to his mother with a sword in his hand, and said :—" Tell the truth, am I base-born or not. If you refuse to tell me I will kill you and myself afterwards."

The Ráni trembled and said :—" When I was bathing on the sixth day after your birth, a washerman passed by and his shadow fell on me. This affected me, and in this way you are base-born. "

The Rája came back and asked the washerman how he knew these men had taken his wife away. He told the Rája what they had said.

The Rája asked :—" How did you know an ass had passed ? "

" By his foot-prints."

" And how did you know he was blind of an eye ? "

" Because he ate the grass on only one side of the road."

" And how did you know the woman was in child ? "

[The influence of the mother over the child remains until she is purified on the sixth day. A shadow of any one falling on a woman in this state is believed to affect the child.—ED.].

"Because the ass went on very slowly and had she not been in this state she would have galloped away from her husband."

The Rája said :—"You are clever fellows. I will try you again." So he got a gourd (*lauki*), and put it in an earthen jar, and asked them to tell what was inside.

One said :—"It is green."
Another said :—"It is round."
The third said :—"It is a fruit."
The fourth said :—"It is a gourd" (*kohara*).

The Rája rewarded them and sent them home. On the road they met a lot of boys, one of whom pretended to be a Rája and the others his ministers.

"Let us refer our case to him," said one, and all agreed.

The boy-Rája, when he heard their story, said :—"The man who got the earth in his pot is to have the land, he that got the bones is to have the cattle; he that got the rice husks, the grain; and the youngest is to keep the money."

They said :—"How did you learn this wisdom?"

"Under where I am sitting," he answered, "is buried the throne studded with jewels, which belonged to Maharája Vikramaditya."

So the four brothers dug up the throne and lived in luxury ever after.

Parameswar do to us as he did to them!

[On the riddle test, see Grimm : *Household Stories*, Vol. I, p. 368 : their identification of the woman and the ass is like the "Story of the Lost Camel" (Clouston : "A Group of Eastern Romances," p. 194, and other parallels, p. 511). The same idea is found in one of the Cento Novelle Antiche (Dunlop : *History of Fiction*, Vol. II, p. 45).—Ed.]

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176. **The Cunning of the Lala.*** — There was once a Lala who was very poor, and used to wander about the country in search of work. At last he took service with a Raja, who gave him an anna a day, and put him in charge of his horses. He used to collect the stable manure and sell it to a grain-parcher for an anna a day. He lived on half his earnings and saved half, until he had enough to buy respectable clothes, and then he attended the Darbar.

The Rája was surprised to see him so well dressed on his wretched pay; so when he caught his eye he held up one finger and smiled, meaning that his pay was one anna daily. The Lala smiled, and in reply held up two fingers, meaning that he made another anna beyond his salary.

[Something is wanting here to explain the grounds of their answer.—Ed.].

The courtiers saw this interchange of signs going on between the Rája and the Lála, and when the Darbar broke up they went to him very civilly and began to ask what the signs meant. "Well," said the Lála, "the Rája meant to ask if I could look after his affairs myself or not. And I signed back that I should want one assistant." On hearing this they came to him that night, each with a bag of rupees, and asked him for his recommendation as his assistant. By this means the Lála collected a considerable sum, which he brought next morning to the Rája. "How my present officials must be robbing me!" thought the Rája, "and I cannot do better than make over my affairs to this honest fellow." So the Lála became Wazír and prospered exceedingly.

[The original of this is perhaps "the rogue who managed to acquire wealth by speaking to the King (*Katha Sait Ságara*, Vol. II, p. 120) with which Professor Tawney compares one of Morlini's stories. Other parallels are given by Mr. Clouston : *Popular Tales and Fictions*, Vol. II, p. 360, *ff*.—Ed].

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177. **Shekh Chilli in love.*** — One time Shekh Chilli was hotly in love with a girl, and he said to his mother :—"What is the best way of making a girl fond of one?" Said his mother :—"The best plan is to sit by the well, and when she comes to draw water, just throw a pebble at her and smile."

The Shekh went to the well, and when the girl appeared, he flung a big stone at her and broke her head. All the people turned out and were going to murder him, but when he explained matters, they agreed that he was the biggest fool in the world.

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178. **The Raja and the Sadhu.†** — Once upon a time a Sádhu was sitting by the road side, and a Rája passed by, who gave him a shawl. Just as the Sádhu got the shawl and was blessing the Rája, a thief came up and ran away with it. Him, too, the Sádhu blessed as he had blessed the Rája. At this the Rája was wroth, and said to the Sádhu :—"Bábaji, why didst thou bless him even as thou didst bless me?"

The Sádhu answered :—"I blessed you both that the works of each of you may prosper. Thy piety will receive its reward. He will progress in evil doing, and he, too, shall have his reward."

The Rája was convinced, and bowing before the Sádhu went his way.

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* A folktale told by Hira Lal, Village Accountant, of Haliya, Mirzapur.

* A folktale told by Farzand Ali, of Rae-Bareli.

† A folktale told by Akbar Shah, Manjhi, of Manbasa, Dudhi, Mirzapur.

MISCELLANEA.

179. **Snake Worship**—At a recent meeting of the Anthropological Society of Bombay, Mr. Jivanjee Jamshedjee Modi read a paper on "The Persian Már-námeh, or the Book for taking omens from the snakes." Mr. Modi said that the custom of taking omens from snakes seemed to be very ancient. The people of antiquity associated with the snake various ideas. Some held it in great veneration and made it a symbol of divine wisdom. Others considered it to be a symbol of deceit and cruelty. Those who held it in veneration considered it to be "the most spirit-like of all the reptiles." Others who did not so hold it in veneration considered it to be the symbol of the power of evil. Again, some held it to be an emblem of eternity. For example, the Sesha Nága of the ancient Hindus under its name of Ananta, *i. e.*, the endless, was a symbol of eternity. Those who considered it to be the most spirit-like of all the reptiles compared the earth with it, saying that as the serpent cast off its old skin and appeared in a youthful state, so the earth after the resurrection would appear in a rejuvinated state. The ancient Assyrians had made the serpent an emblem over their flags, and the Persian King Cyrus was said to have imitated that emblem over his flag from the Assyrians. From Herodotus it appeared that the sudden appearance of snakes in large numbers in a district was a bad omen. In the reign of the Lydian King Crœsus "all the suburbs of Sardis were found to swarm with snakes, on the appearance of which the horses left feeding in the pasture grounds and flocked to the suburbs to eat." The soothsayers of Telmassus explained this prodigy by saying that the snake being a child of earth and the horse a warrior and a foreigner, the extraordinary event predicted that a foreign army would invade and conquer the country. Crœsus was soon defeated and taken prisoner. In ancient Thebes some serpents were regarded as sacred, and when they died, they were buried in the temple of Jupiter, the god to whom they were sacred. The idea of attaching sacredness to snakes and to other animals seemed to have originated from the fact that, though they were injurious to mankind to a certain extent, they did good service in another way on a large scale to those who believed in their sacredness. For example, we learn from Herodotus that the ancient Egyptians held the bird called Ibis sacred because it destroyed the winged snakes (Rawlinson supposes them to be locusts) which made their entrance from Arabia into Egypt regularly with the commencement of the spring. Then the asp, a species of snakes, was in its turn held sacred at some places, because it destroyed rats and vermin that worked havoc in the fields. According to Sir George Rawlinson, the asp snake was the emblem of the goddess Ranno and presided over gardens, from the fact of its destroying rats and other vermin. Subsequently, it was considered to be the sign of royalty. Now the ancient Persians or Zoroastrians were one of those nations that held the snake in no veneration. The snake was one of those "kharfastars" which it was always meritorious to kill. According to the Pehelvi Bundesh a good Mazdayacnán was recommended to keep with him a "snake-killer," which was a stick to kill a snake with. This stick was also used to punish the criminals who were considered to be as poisonous spiritually as the snakes were physically. The Persian Már-námeh, or the Book of Snakes, was a small metrical composition, which claimed no elegance of style or beauty of language. It enumerated the thirty days of a Parsee month, and described the omens which the sight of a snake on those days presented. That it was written by a Parsee of Persia appeared from the facts that the names of the thirty days of the month were all Parsee names, and that it formed a part of the great Revayets which all treated of Parsee subjects. It appeared that the contents of the Már-námeh were not at all in the spirit of the views of the ancient Persians, who not only took no omens from the snakes, but were enjoined to kill them whenever and wherever they saw them. It was true that the idea of holding the different days of the month auspicious for particular kinds of work was not foreign to the ancient Persians of the Sassanian times. This we find from a small Pehelvi work called Madigan-i-Siroz, which enumerated the thirty days of a Parsee month just as the Már-námeh did, and described for what particular kinds of work those days were auspicious. But the idea of taking omens from the snakes in those days appeared to be a foreign element opposed to the views of the ancient Persians. Some foreign belief seemed to have influenced the writer of the Már-námeh, which seems to have been written about 400 years ago. With those few observations Mr. Modi submitted before the Society the text of the Már-námeh and a translation of the same with comments. For the text, he said, he was indebted to Mr. Eduljee Kersaspjee Autia, the learned Zend teacher of the Sir Jamshedjee Madressa, from whose manuscript of Darab Hormuzdiar's Revayet he had taken his copy, which he collated with that of the Burzo-Kamdin's Revayet in the Moolla Fheroze Library of Bombay.

180. **Khandesh—Divorce among Marwar Baniyas.**—When a woman wishes to marry again in the lifetime of her first husband the caste people are called, and if the husband agrees to divorce his wife he is asked to cut off the end of his turban and give it to the assembled castemen.—*Bombay Gazetteer*, XII, p. 61).

Do any N.-W. P. Marwáris allow divorce and remarriage of a divorced wife? If so, does this or any similar custom prevail?—*W. Crooke.*

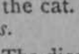
181. **Agarwalas and the Donkey.**—(*Notes & Queries*, No. 687, *February*, 1893.)The custom of making a bridegroom ride a donkey previous to his marriage, prevails in a large number of Agarwálá families. The usual explanation, though not quite a satisfactory one, is that at the birth of a male child, mothers and grandmothers usually make a vow to Sitala, the Goddess of Small-pox, that if the boy safely gets through the disease and reaches the marriageable age, they would make him ride a donkey, an animal sacred to the Goddess, and it is only in fulfilment of this vow that he is made to ride it. The horror and dread of Sitala is not confined to any particular caste, and if the above explanation were correct, the custom would be found among all castes, which is not the case. The most probable conjecture is that the Agarwálás, who are now considered the oldest and the most respectable branch of the Baniya class and the leading traders in India, made use of the donkey for carrying on their trade, and as they derived their livelihood by its help, it became intimately connected with them. In order to show their regard for the animal that was so essential to their happiness they made use of it for the most happy occasion of their lives. As the Agarwálás advanced in wealth and refinement they came to look upon the donkey as an inferior animal, and would have gladly given it up but for the predominating

influence of their females, whose pertinacity in sticking to old customs is proverbial. With a view, however, to put a good face upon what they now look upon as a degrading custom, they make the bridegroom ride a donkey near the door of his house on the bárát or charhat day, and then putting him on horseback, lead him in procession through the town. The custom is a very old one, and, so far as I can remember, prevails in one of the highest Agarwálá families in Benares. The donkey may thus be considered as a totem of the Agarwálá class. In support of this statement, it seems proper here to remark that Dhobis and Kunjras in the eastern districts still make their bridegrooms ride a bullock, which is to them what the donkey may have been to the Agarwálás in days gone by.—*Pandit Kashi Nath : Muzaffarnagar.*

182. **Chhatarpur—Saying in support of making effort and exerting oneself.—**

Chaliye phiriye baith na rahiyye
Kariye gora pái.
Dúdh malái khat bilai rab
Kab bhains bikai.

Walk and wander, sit not in one place.
Stir your legs always ;
Milk and cream eats the cat. When did it buy a milk-buffalo ?—*Bhagwan Das.*

183. **The Svastika.**—The discovery made by Professor Percy Gardner, to which you refer in the *Athenæum* of last week, that the name of the town of Mesembria, the city of midday, is figured on some of its coins by ME  , is decisive, no doubt, as to the meaning of the so-called svastika in Greece. An equally decisive discovery, however, was made some years ago by the late E. Thomas, who, in his paper on the " Indian Svastika and its Western Counterparts," published in the *Numismatic Chronicle* in 1880, Vol. XX., pp. 18—48, showed that the emblem of the sun in motion, a wheel with spokes, was actually replaced by what we now call the svastika ; that the svastika is, in fact, an abbreviated emblem of the solar wheel with spokes in it, the tire and the movement being indicated by the crampons. He showed that on some of the Andhra coins, and likewise on some punched gold coins depicted in Sir Walter Elliot's plate ix (*Madras Journal of Literature and Science*, Vol. III), the place of the more definite figure of the sun is actually taken by the svastika, and the same svastika has also sometimes been inscribed within the rings or normal circles representing the four suns on Ujjain patterns or coins. Mr. Thomas has also pointed out that in the long list of the recognized devices of the twenty-four Gaina Tírthankáras the sun is absent, but that while the eighth Tírthankára has the sign of the half moon, the seventh Tírthankára is marked with the svastika. Very full information on the migration of the svastika is found in R. P. Greg : " On the Meaning and Origin of the Fylfot and Swastika," 1884).—*F. Max Müller : Athenæum, August 20th,* 1892.

184. **Hieroglyphics used by Vagabonds.**— It has been constantly noticed in Europe that beggars and other vagabonds make marks on houses, walls, road-posts, etc., to point out to others of the fraternity where alms or plunder may be obtained, and which places are to be avoided. A list of some of them as found in England is given in Hotten's *Slang Dictionary.* I have reason to believe that the same custom prevails among some of the professional beggar classes in this country, and also among people of the regular vagrant tribes, such as Sansyas, Kanjars, and the like. Can any one give any information on this point ? What kind of marks are made, and how is their meaning interpreted ?—*W. Crooke.*

185. **A Song on Kali Yuga taken down from the mouth of a woman of the Dhimar caste.—**

Kal main cheton dagabáji ái re.
Dei deote koú na pujai bhútan khán athbáire.
Munrchiran khán bhar adarná, abhya—gat phir jái re.
Sád sant ko koú na manái sári nyut jimáire.
Labrá luchchá aur uchchakká in ki hot bardi re.
Jin ke kaiyyai sil subáe jin ki hot hansáire.
Tán kaún bachat pothi bhágbat Ján nindiyá jhuki ái re.
Ján kaún náchat sugar paturiyá tanak nind na ái re.

Beware, treachery has come in kál (iron age).
Gods and goddesses nobody worships, to spirits fried cakes (are offered).
To extortioners handfuls (are offered), mendicants go away (without getting anything).
Holy men and devotees nobody welcomes, sister-in-law is feasted.
Liars, rogues and vagabonds, these are praised.
Those who have gentle dispositions are laughed at.
Where the holy book or Bhágbat is recited, sleep weighs us down.
Where dances the fair nautch-girl not a wink of sleep comes.—*Bhagwan Das : Chhattarpur.*

186. **An Ethnological Hand-book.**—The Anthropological Institute has issued, by the authority and with the assistance of the British Association, a second edition of " Notes and Queries on Anthropology." The work is divided into two parts—" Anthropology," edited by Dr. J. G. Garson, and " Ethnography," edited by Mr. C. H. Read, of the British Museum, Sec. S. A. Each editor has had the assistance of writers of high authority.

The first part has been virtually re-written. The portions relating to anatomical and physiological observations are mainly the original work of Dr. Garson, with contributions from Dr. Beddoe and Mr. F. Galton, and a section on physiognomy by the late Charles Darwin. To these have been added sixteen medical sections, each by a physician of recognized eminence in the branch of medicine of which it treats.

The second part follows somewhat more closely the arrangement of the portion relating to culture as laid down by General Pitt Rivers for the first edition, but it has been completely revised by the authors of the several sections (including Sir John Evans, Mr. Franks, Dr. Tylor, Sir John Lubbock, Sir Henry Howorth, and many others), and largely added to by Mr. Read, the editor, Mr. Flinders Petrie, Professor W. Ridgeway, Mr. J. G. Frazer, Professor A. C. Haddon, and other writers.

This is by far the best introduction to the subject, and should be in the hands of every officer in India.—*W. Crooke.*

187. **Worship of Missionaries.**—The following is taken from the *Daily Graphic* of 31st May, 1893. Can any one give an instance of the image of a missionary being worshipped ? The "Spiritual Darkness of India."— " The supporters of the Church Missionary Society assembled in overwhelming numbers at the Exeter Hall last night, to hear accounts from Mr. Eugene Stock and the Rev. R. W. Stewart of their recent visits to Australasia and India. The chair was taken by the Bishop of Bedford. Mr. Stock and the Rev. Mr. Stewart gave long

and minute descriptions of their observations in the countries they had visited, Mr. Stock dwelling specially upon the spiritual darkness of India, and the idolatry of Benares, and the Sikhs in particular. He affirmed, indeed, that the tribes of India were so eager to get gods that they even made images of their missionaries, whose teaching they would not pay attention to, but whose features and person they would study so that they might image them in an idol to be set up in their homes."

188. **Sandraj.**—What is the origin of the word used by native bearers—*sandráj*, meaning the drawers worn by Europeans? The latter part *dráj* is, I suppose, "drawers;" but what is the first syllable?—*J. H. W.*

189. **Origin of a Spring—Legend of.**—A mile from Chhatarpur is the village of Bagota, belonging to the Bijawar State. This village is situated on the slope of a hill on which once lived a *Siddh* (hermit). The walls of his hut are still standing in ruins. This *Siddh* once told his disciple to go and fetch water from a pit down the hill. He went, but returned with the empty jar, and told the *Siddh* that there was no water. On this the *Siddh* accompanied him to the spot, and, strange to say, the pit was full of water. A little narrow spring takes its rise from this pit, and even in the hottest months of the year it is never dry. A bath in the spring is believed to remove itch. Springs of similar origin are found all over India. In the Mahábhárata lakes and springs are made to suddenly appear on the spot where a holy man pronounces a blessing or a hero shoots the point of his arrow.—*Bhagwan Das: Chhatarpur.*

190. **Language of Mundari Songs—Chota-Nagpur.**—The popular Kol songs known as *Karmá Git*, *Jhúmar* and *Khemtá*, are composed in that vulgar dialect formed by the blending of Bengali with Hindustani known as Nagpuri-Hindi. Genuine Mundári songs, however, like the *Jadurá* and other love ditties, are free from all foreign traces. The former class of songs are presumably of later origin; for they contain no such reference to things and ideas implying an advanced state of society as the mixed songs do.—*Sukumár Háldár, B.A., Settlement Officer, Burdwan, Bengal.*

191. **Rohilkhand—Elephants.**—When an elephant passes little children run and softly beat the dust of his footmarks, searching for his hair and repeat—

Háthi háthi, bár de,
Sone kí tarbár de.

Elephant, elephant, give (thy) hair. Give a sword of gold. Because the hair of the elephant is of a golden colour and resembles a sword owing to its being curved. —*Bhagwan Das: Chhatarpur.*

192. **Musical Instrument made of a human thigh-bone.**—I understand that some faqirs in the lower Himalaya use a sort of trumpet made out of a human thigh-bone. Can any one give any further information about it? What class of people use it; what is it called; and how and on what occasions is it used?—*W. Crooke.*

193. **Pine-apple introduced into India.**—Can any one give any authoritative evidence from native literature to settle the question whether the *ananás* or pine-apple was grown in India during Hindu times before the Muhammadan conquest. Yule in his article in *Hobson Jobson*, chiefly on the basis of etymology, asserts that it was introduced from America by the Portuguese. On the other hand, General Cunningham (*Bhurhut Stupa*, p. 55), believes it must have existed in Buddhist times, and appeals also to the wide diffusion of the wild variety. This appears to be supported by the Hindu names for the fruit *Rámaphala* and *Sitáphala*. Can any one prove that these names were applied to the particular fruit before the Muhammadan invasion?—*W. Crooke.*

194. **Love Song.**—

Karam mose árí, ho sajanwán!
Sánwalya súrat more dil men basat hai;
Bahut láge pyárí, ho sajanwán!
Lipake jhapake sayyan garba lagáwe,
Hár gae, pyárí, ho sajanwán!
Bárí ke káran det hain gári, ho sajanwan;
Bárí ke badlá bálí debun, to naihar chalí jábún, ho sajanwán!
Rat-tyá ká battyá yád karo, liye, náhín sarí;
Jorat sanehya bahut din bita, chhutat nahin deri, ho sajanwan;
Karam mose ari, ho sajanwan!

TRANSLATION.

Ah me! my fate's unkind, love.
Thy dusky form doth dwell within my breast,
And every heart-string bind, love,
Yet scarce my spouse enclasped my neck,
When lost my swain I find, love!
Full many a curse on thy account, I mind, love—
'Tis well my gems I'll yield for thee,*
And to my mother's hearth I'll flee;
Yet where's thy vow of yester eve?
Nowhere that vaunted shawl I see!
Think, slow though friendship's knot to weave,
Nought swifter to unwind, love.
Ah me! my fate's unkind, love.

—*R. Greeven: Benares.*

195. **Beliefs current in Kumaun—Funeral Ceremonies.**—When people return after cremating the dead every mourner must taste black sauce and red pepper, as in the plains they chew the leaves of the bitter nim tree. To bar the return of the ghost, thorns are placed near the house of the dead man, and on them a stone is laid. Every person who went to the cremation ground must press his foot against the stone so as to crush down the thorns. Near the same place a fire is lit, and every mourner must touch it with his hand so as to drive back the ghost. That day and night the mourner must not touch a boy or girl. During mourning the use of milk is absolutely forbidden. Every mourner must chew some bitter leaf or root, and cow's urine must be sprinkled over him. On no account will the party adopt on their return a different route from that by which they took the corpse: and under no circumstances will the party divide either when going or returning. On the twelfth day a present of uncooked food is sent by the relatives of the dead man to every person who went to the cremation ground. They will simply touch it and give it back to the Bráhman who brought it for his own use.—*Pandit Janardan Dat Joshi.*

* In many of the lower castes, by the rite of Pachéri, a woman is able to divorce a distasteful husband by paying him—

1. The jewels received at marriage.
2. Rs. 25 compensation.

—*R. G.*

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POPULAR RELIGION.

196. **Snake Worship in Kulu.**—In Bathár village, Kothi Nagar, there is a snake deity called Bású Nág (basná=to dwell). The story is that the deota Bású Nág had a wife Nágani, who, when near her delivery, took refuge in an unbaked earthen vessel. A Kumhár came and lighted a fire underneath it, whereupon seven young ones were born, who ran all over the country. Nágani then became a woman with the tail of a snake. The seven sons were (1) Shirghan Nág, who came out first (Sir?) and went to Jagatsukh; as did (2) Phál Nág, who lives now near the Phál Nalá; (3) Gosháli Nág, lives at Goshál; he is called andhá or blind also because he lost an eye in the fire. (His other name is Gautam-Rikhi); (4) Káli Nág, who got blackened, went to Raisur Kothi; and (5) Píli Nág, the yellow snake, was the smallest of all, and went to a village near Baqar; (6) Sogu Nág went to the Sagu Kohl, a precipice near Ralha; and (7) Dhunbal Nág (Dhum-Rikhi), so called because he came out of the spout in the jar from which smoke came and went to Halaw.

It may be noticed that most of these have distinct names, while the rest have only the names of the places in which they now live; but Goshali Nág is also called andhá, though the latter name seems little used now.

The proverb in Kulu runs: A Hára Nág, a Hára Narain, so that there are ten other snake-temples in Kulu.—*H. A. Rose, C. S.: Kulu.*

[Is not Básu=Vásuki, the snake king?—ED.]

197. **Kali Auri.**—In Kulu there is at Harchandi village at Nathán (K. Nagar) a temple to Káli, the idol consisting of a stone or image (auri). The word "auri" means a picture, monument, &c., and is commonly applied to the stone put up on end by a man in first visiting one of the numerous passes in Kulu, *e. g.*, auri Dhár means the "Ridge of the Monuments." Such stones are very numerous on all passes in Kulu, and are set up on the occasion described, and a sheep or goat is killed and given to the companions, or some food is distributed. It is said to have once been customary to write the name on the stone, and the shapes certainly suggest the idea that once they were carved roughly in human shape.

The Devi Kali is said to have put the stone as her image at Harchandi.—*H. A. Rose, C. S.: Kulu.*

198. Saharanpur—Notes on Popular Religion.—(1) *Bhúmiyá Village God.*—The village god is called *Bhúmiyá*. The word is evidently derived from the Sanskrit word *bhúmi*=earth. The god is a heap of earth besmeared with cow-dung. The *pacholi* (the village cook who holds lands rent-free) offers *ghi*, sweets, *dhup* (incense), and a *chirág* at the shrine every Saturday. I also noticed some white thread passed round the *Bhúmiyá*. Probably it represents a *janeu* (the sacred thread). The village women worship the *Bhúmiyá* in the month of *Asarh*.

(2) "*Than*"—*Propitiation of Evil Spirits.*—In many villages I came across tomb-like structures which are called "*tháns*." Diseases of children are often attributed to the evil spirits of dead villagers. The spirit visits some living medium who shakes his head and expresses the spirit's wish that a *thán* should be raised to its memory. In response to this the villagers build a *thán*, at which offerings are made on the anniversary of the death of the villager, whose evil spirit is propitiated by the construction of the *thán*.

(3) *Offerings to the "Manes."*—As a rule Bráhmans are fed in the *pitar paksh*, in the month of Kuár, to propitiate the "manes." I find in this district that people who cannot afford to feed Bráhmans during the *pitar paksh*, offer them grain at harvest time. But the grain must be offered before a solar or lunar eclipse takes place, inasmuch as all eatables are defiled by the occurrence of an eclipse.

(4) *Khya.*—The first anniversary of the death of a relative is called *barsi*, which is a common word in these provinces. The subsequent anniversaries are called *khyá* in this district. Bráhmans are fed at the anniversary. Can the readers of the *Notes & Queries* suggest a derivation of this word? Is it derived from the Sanskrit root *khsi* to decay, or *khyá* to proclaim?

(5) *Patraul—Offerings to the Sitla.*—When children get ill women propitiate the vilage Sitlá by offering at the shrine earthen-plates called *patraul* filled with rice, sugar, and flowers. Bráhmans are fed.

(6) *Debiji Lokra.*—This village of Mudiála is called after Chudámaní Debi. The temple of the Debi is said to have been built about 1,400 years ago. The inhabitants are Tagás. Bháts of Miránpur, in the Muzaffarnagar district, know the genealogical legends of the Tagás of this village. They visit the village every three years, and complete their lists by taking down the names of all children, male and female, born during the interval.

Close to the temple of the Debi, under a tree, on a raised platform, I found the broken head of an image of Debi surrounded by wooden statuettes representing children. Women who pray for birth or longevity of children visit this place and offer these wooden statuettes touched by the hand of the children. Bráhmans are fed after these offerings. These wooden statuettes are called *Debiji-kalokrá.*—*Kunwar Jwala Prasad.*

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199. Observances at the Holi Festival.—In Kumaun on the Holi ekadasi or eleventh day each clan establishes a chir. A middle-sized tree or the branch of a large tree is cut down and deprived of its leaves. Young men of the respective clans then go round and beg scraps of cloth known as chir, which are tied to the tree, and it is then set up in a convenient place in the quarter or muhalla of the town. A fire is kindled near the tree, and all the people of the neighbourhood assemble there to sing the Holi. On this occasion every one smokes *charas*. The Holi songs which are sung until the last day are known as the baith Holi or "sitting Holi." On the eve of the last day which is called chauri, and is the only Holi day observed in the plains here, the Holi sung is the khari Holi or "standing Holi," the songs of which are obscene. The astrologer fixes a lucky time that evening for the burning of the chir tree. The people leap over the spot where the tree was burnt to ashes, and believe that they get rid of itch and other skin diseases in this way. While the chir tree is burning there is a contest between the clans, who endeavour to carry oft a chir or shred of cloth from the tree of another clan. It is regarded as very propitious to be able to do this, and the clan which loses a chir in this way is not permitted to set up the chir until they are revenged. There are some cases where clans have lost the right of performing this ceremony because, under the British Government, they are unable to revenge themselves.

In Gwalior they burn large heaps of cow-dung (upla) instead of the chir tree. The heap burnt last year at the royal palace contained some hundreds of maunds. The Marwaris celebrate the Holi in a most obscene fashion. They erect in many of their bazaars a nude figure known as Nathurám. This Nathurám is said to have been a scamp from some part of the North-Western Provinces who settled in Márwár and seduced many Marwari ladies until he was detected and put to death. Then he became a malignant ghost and began to torment their wives and children, and now his spirit can be appeased only by the most obscene songs and gestures performed by the Marwari women, of which I have been myself a witness. Two kinds of images of Nathurám are erected; one made of wood beautifully carved

which is carefully preserved from year to year; the other is made of bricks, and is of a monstrous and disgusting appearance. This, when the pile of cow-dung cakes is fired, is broken to pieces with blows of shoes and bludgeons. No household can be without an image of Nathurám, and on the night the bride first visits her husband an image of Nathurám is placed beside her couch. Barren women and those whose children do not live look to Nathurám for deliverance from their troubles.—*Pandit Janardan Joshi.*

[All this is interesting in connection with Mr. Frazer's speculations on fire festivals in Europe.—Ed.]

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200. **Eastern Districts, N.-W. P.—Dulha Deo—Worship of.**—The worship of Dulhá Deo, who is supposed to be a very powerful deity, is general in Benares and Mirzapur. Bráhmans as well as Chamars equally put faith in and pay homage to this deified hero. This Dulhá Deo was the son of the Rájá of Panhá. When, having married a princess, he was returning to his father's capital, he was attacked by a powerful enemy at the head of a large army. The hand of the princess was the object of the quarrel. Dulhá Deo and his wife having come face to face with the enemy, resolved that they would not yield. A battle ensued, in which Dulhá Deo and his wife with all their followers, most of whom were not fighting men, were killed, and the victory was on the enemy's side. But the princess lost her life. This tragedy caused the deification of Dulhá Deo. He is now worshipped in his own native country and the districts around it. The worship is conducted in the following way:—

Throughout the year on Saturdays a burnt offering (*hom*) of ghi, barley, and sugar is offered to Dulhá Deo, represented by a picture made of red lead on the wall of a house dedicated to him and which is called *Deoghar*. On the first Saturday in the month of Kártik, and in some families in the month of Vaisákh, the Deoghar is entirely whitewashed with earth and the likeness of Dulhá Deo is made afresh. On that day the worshipper fasts. He performs the worship with his right hand only. He collects mango wood with the right hand, draws water with the right hand without the help of the other, and makes the burnt offerings in the same way. Then he offers in earthenware vessels milk, rice, sugar for Dulhá Deo, a loin cloth (dhoti), and for his wife bangles, a nose-ring, red lead in a wooden box, clothes and other things that are used by native women, are offered. The wife of Dulhá Deo is represented by a garment dyed yellow: sacrifices of goats and swine are also offered. When these offerings have been made, Dulhá Deo comes on the head of the worshipper, and he begins to shake violently. Then the votaries make the worshipper announce oracles, and explain the cause of illness of some member of their families. After an hour or so Dulhá Deo goes away from his head and then the worship comes to an end. The worshippers of Dulhá Deo do not take food from the hands of any one except members of their own family.—*Rámgharib Chaube.*

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201. **The rivalry between Allahabad and Benares.**—According to the Puránas, any one offering his head to the sacred stream of Triveni (Allahabad) can obtain the desire of his heart in the next birth; and any one offering his life at Mani Karnika (Benares) can be freed from transmigration of the soul.

Once a certain Ráni visited Allahabad on the occasion of the Makar Sankránt feast in the month of Mágh to bathe at Triveni. When the Ráni was bathing a sweeper was enamoured of her beauty and cut off his head, desiring to become the Ráni's husband in his next birth.

The Ráni thought it a disgrace to become a sweeper's wife: she, therefore, went to Káshi, where she drowned herself in the Ganges at Mani Karniká Ghát, wishing to be freed from transmigration. The sacred Prayág pursued her soul to transfer it into the womb of a sweeper's wife. But he was stopped by Bhairo Náth, the god who is Kotwál of Benares. Prayág then visited all the gods of Benares, and induced them to hold a council at Gyán Vápi, a well near the temple of Viswa Náth, under the presidency of Viswa Náth himself. The meeting was held and the case duly heard. All the gods were hard put to decide the dispute, when Viswa Náth, the President, gave the following judgment:—

If the Ráni's soul be freed from transmigration it would lower the merits of Prayág (Allahabad). Likewise if she were to be born in the house of a sweeper it would bring disgrace upon her and on Benares. I, therefore, take the soul of the Ráni into the left side of my body, which is occupied by Párbati, and that of the sweeper on the right side. The cities of Prayág and Káshi were satisfied, and the dispute came to an end.—*Pandit Bhán Pratáp Tiwarí.*

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202. **The Production of Sacred Fire.**—The following account of the arani or fire-drill has been obtained from a Sanskrit work called *Gobhibya Grihya Karm Prakáshiká*, printed and published by E. J. Lazarus, Medical Hall, Benares, and compiled by a Committee of Pandits under the authority of the H. Rájá Uday Pratáp Sinh of Bhingá, *C. S. I.* The undersigned and Pandit Vindeswari Prasad have conjointly extracted the information from it.

The arani is used not only by Gujaráti Bráhmans, but by all kinds of Bráhmans that are 'enti-

tled to perform a sacrifice. The arani is made to produce fire on the occasion of a sacrifice. It is made of *pipal* wood, which grows on the *sami* tree. The *sami* tree is rarely found in the eastern districts of the North-Western Provinces. It is found in numbers in Agra and the neighbourhood. There it is called *chhenkur*. The *pipal* tree that grows on the *sami* or *chhenkur*—and it is not uncommon for the *pipal* tree to grow naturally on another tree—is the proper wood of which the arani is made. When you find a *pipal* tree growing on a *sami* tree you should cut off the branch which has shot towards the north or towards the east, for branches that have shot towards the other directions are useless for this purpose. If you have cut off the branch that has shot towards the north you should make the lower arani of the southern part of it, and the upper one of the northern part; for there are two parts of the arani, the upper and the lower. If you have cut off the branch that has shot towards the east, you should make the lower arani of the western part of it, and the upper one of the eastern part. The length of the upper as well as the lower arani should be 24 *anguls* (finger breadths), the thickness 4 *anguls*, and breadth 6 *anguls*. The ends of the arani as well as the middle parts should be carved on both sides.

Of the upper arani cut off a part measuring 8 *anguls* and make it into a churner. This churner is named in Sanskrit *pramantha*. The upper arani has a hook of iron affixed to it in the middle. This iron hook is applied to the top of the churner. A rope is made of *san* (*cannabis sativa*) and the hair of the cow's tail. It is twisted thrice (*tehá batá rahtá hai*). It is made as long as the distance from the end of the middle finger of the right hand to the same of the left hand when you stretch both your hands. Then a hole is made in the lower arani at 4 *anguls* distance from the end which, when it was a branch, was the bottom of it, and at a distance of 12 *anguls* from the top when it was on the tree. Thus the diameter of the hole is 4 *anguls*. This hole is called *deoyoni*. If you have to perform a sacrifice to-morrow the arani will be made to-day in the day time. In the evening the officiating priest will give the upper part of arani or the upper arani, as I have hitherto called it, to the man who will perform the sacrifice and the lower arani to his wife. Both will sleep with the aranis at night. In the early morning before sunrise the performer of the sacrifice with his wife will bathe at a river—no matter which—and bring some water and put it very carefully in the shed set up for the purpose of sacrifice. Then the floor of the shed will be plastered with that water, and a fire will be kindled in the sacrificial pit (*kunda*). The arani will be put to the north side of it. The performer of the sacrifice will hold the upper arani tightly and press it so that the churner cannot leave its place. And his wife will draw the rope so as to revolve the churner and produce fire. If the performer has more than one wife the senior wife will draw the rope.—*Pandit Rámgharib Chaube.*

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203. **Eastern Districts, N.-W. P.—Agricultural Ceremonies and Omens.**—In some places after getting the Pandit to fix an auspicious day they make a mixture called *mayán*, which consists of rice and turmeric ground together in water. This is put in a dish (*thali*) and some red lead (*sendur*) is placed on a little box with a silver necklet (*hansali*). The yoke, plough and the back of the ploughman are marked with the *mayán*. Carefully abstaining from the south or unlucky part of the field he ploughs in a circle, and inside this cow-dung images of Gauri or Párbati and Ganesa are worshipped with the *naugraha* or nine planets. After this the earth goddess Dharti Máta and the family god (*Kuldeva*) are worshipped. Then a fire sacrifice (*hom*) is made with *ghí* and coarse sugar, and the field is ploughed five times and some seed sown. When they come home they eat choice food, and give curds and sweetmeats to the oxen. On that day they will not give alms or fire to any one. When sugarcane is being sown a square (*chauk*) is made with cow-dung in the court-yard and sprinkled over with flour. The phrase for doing this is *áta se chauk púrna*. Inside are placed some pieces of burnt tile. On that day choice food is cooked in the family. Others, when they sow corn, make five lamps (*chirágh*) of cow-dung and fill with corn. A small quantity of grain is taken from each lamp and sown in the field. On returning home they worship the family deity (*Kuldeva*) and eat specially good food. Much the same is done at cotton sowing. When they go to pick the cotton they first make a fire sacrifice (*hom*) with *ghí* and coarse sugar, and after worshipping the family god they take the cotton picked on the first day to the market and exchange it for salt, which is distributed to the members of the household. In Rajputána after reaping some of the grain is set apart for Thákurji (*Vishnu*) and the Guru: and in the Punjab similarly for Nának Sáhib. In Mathura the people worship the Gobardhan Hill on 15th of Kátik, which is necessary to secure fertility in the soil. In other places the people take to the field in a tray a silver necklace and other jewellery. First they worship the ripe sugarcane, extract some of the juice, and with it make marks (*chhápa*) on the plough, yoke, and cane-mill, and after dedicating some to the deity the rest of the sugarcane is brought into use.

Ploughing should begin on 18th Baisákh. On that day cultivators go to the field by night, and selecting the northern side, dig the ground with

a piece of mango wood. Afterwards when there is a fall of rain the field is sown on an auspicious day. On returning from the field after sowing they eat coarse sugar (*gur*) and *ghí*. They enjoy themselves on this day, and never engage in quarrels with any one. From that day they commence removing manure to the field and burning weeds in it. On the 25th Jeth some people collect dry grass and leaves, and burn them in the field at night to improve its fertility. When the Ardra asterism (*nakshatra*) falls in Asárh they plough round the field five times and commence sowing. On that day it is forbidden to give charity or to give fire from the house. To do this involves ruin during the coming year. When the seed grows up they do worship to the eight-armed Deví of Vindhyáchal, and on that day eat cakes (*púri*, *kachauri*), and rice boiled with sugar (*mitha bhát*). On 20th Sáwan they worship the snake-god and his wife Nág, Nágin. On that day oil and salt are given to the oxen, and their heads and horns are anointed with oil. Ploughmen are also fed, and the cattle get a rest from work. When the corn is collected on the threshing-floor the piled grain (*rás*) is worshipped. A certain portion is dedicated to Vishnu and Siva, which falls to the share of the family priest, or the Bairági in whose circle the village lies. In some places the custom is that after referring to a Pandit for a lucky day they plaster a part of the courtyard with cow-dung in the form of a square (*chauk*). In this they put a bludgeon (*láthi*), a mattock, five plates (*tháli*) filled with *dúb* grass, a wooden stool (*pírha*), and a large bamboo basket filled with a mixture of the grains—*sánwan*, paddy, maize and barley. A rupee is also placed in one of the plates. Then the Pandit fixes on one member of the family as the proper person, and he comes forward dressed in white with a turban on his head, and his wife puts in the fold of his waist cloth (*phánr*) some of the grain. He then puts the bludgeon on his shoulder, takes a *lota* filled with water and the mattock in his hands, and veiling his face with a cloth so that he may see no unauspicious person or thing on the road, he goes straight to the field, where he stands in the centre, sows the grain out of his loin cloth, sprinkles it with water out of the *lota*, rubs a little earth on his forehead in honour of mother earth (*dhartí máta*) and comes home. He takes the remainder of the grain out of his loin cloth, puts it in the basket, and sitting in the courtyard eats a little curd and molasses, first dedicating a little to Vishnu. The women cook special food on that day, which all the family eat, dedicating a portion to Thákurji or Vishnu.

The crow is a bird of evil omen, and if it sits on a tree over a person's head or touches him with its wing, it prognosticates death, or at least some serious misfortune. This is more serious when it happens on Sunday or Tuesday, which are known as *kharbar* or the "hard days." Kites and vultures are also of evil omen, and they ruin the house or tree on which they alight, and if they touch a person with their wings it is an omen of death. If a person sees two crows in the act of love he will die within six months. When an owl regularly every night hoots it is a sign that it intends to desert the village. There is a particular kind of owl known as *Raghui Chírai*. People are much afraid of it. It learns people's names and calls them out at night. If a man answers when the owl calls he is sure to die. The *Rám Chiraíya* or wagtail is also known as *khínrhrhích*. It is often referred to in Sanskrit authors, and is called *khanjan* or *khanjari*. The eyes of heroes are often compared to it. Villagers consider it a bird of good omen, and it is said to come here occasionally from the land of Ráma. It comes in the end of the rains and remains till the close of spring. It then returns to Ráma and informs him of the state of the crops, and if they are bad, implores him to have pity on the people. When the wagtail first appears every one bows to it. A Sanskrit verse lays down the omens connected with the bird :—"When a person first sees the bird when he is standing near a Bráhman or near water, or sitting on an elephant, or at daybreak, or when the bird is flying near or sitting on a serpent, it is considered propitious. When a person first sees it in the east it brings him good luck all through the year. When seen to the south-east it predicts misfortune by fire: to the south-west, fighting: to the west, acquisition of wealth: if seen to the north-west, the observer will obtain costly clothing and ornaments. He who sees it in the north-east will die."

Gánw men siyár ká rona—the howling of a jackal in a village: *gánw men bíg ká rona*—the howl of a wolf in a village—are omens of evil. So is the barking of a dog and twitching of its ears. A cat crossing the road before a person on a journey is very bad: so is the sight of a leper, a paralytic, a beggar: worst of all is a one-eyed man.

Kos bhar par dekhi kána,
Pheri áwai te bara syána.

After you have even gone two miles and meet a one-eyed man you show great wisdom in returning. Meeting an oil-seller is as bad almost as a one-eyed man according to the proverb.

Teli hai Ráma ka bána,
Ján na milé gánw ká kána.

Mot píth par pari panári,
Inahin dekhi jin bhulahu anári.
Oth ke charak, máth ke mahuar,
Inahun ke kachhu kahbeon bauhar,
"Bail bisáhan jáyah kant,
Jin dekho kaira ke dant ;
Man karihai parag dúi chalihain,
Nahín to baithké págur karihain."

When you see an ox so fat that there is a drain all along his back, don't be deceived by inexperience. When his lips are white and his forehead yellowish, I will describe the faults of such. "Husband, when you go to purchase oxen, don't even look at the teeth of the wheat-coloured beast. Such a brute will go only a few paces and then want to sit down and chew the cud."—*Lakshmi Narayan.*

204. **Nim Tree—Worship of.**—Women of high-caste Hindu families worship the *ním* tree with an offering of pure water, washed rice, sandal, flowers and sometimes burnt offering of incense (*dhúp*). The worship is performed after bathing and putting on clean clothes. It is seldom performed after the prescribed time. The prescribed time is from the seventh day of the waning moon in the month of Chaitra to the seventh day of the waning moon in the month of Asárh. The *ním* tree is the abode of all the seven sisters of Devi, and its worship is supposed to propitiate the goddesses who cause all kinds of epidemics (sitalá or small-pox, cholera, &c.), prevailing in summer.—*Rámgharib Chaube.*

205. **A Sweeper Saint*.**—The Turks had founded a kingdom at Sirsá. Their king had four daughters—

1 Achhal,
2 Káchhal,
3 Báchhal,
4 Mámal,

renowned for their beauty, and the mare Lillí, whom no horseman could bestride. The Chauhán Rájpúts of Bágar, under Raja Umbar, having invaded Sirsá, slaughtered its ruler, and took captive his mare Lillí and his three eldest daughters. Mámal, however, escaped because she had already been wedded to Sáhú Sálár, brother of King Mahmúd of Ghazni. In time she became mother of Gházi Miyán, who beat the gong of religion through the corners of Hindústán. Rájá Umbar married Báchhal to his first-born Jewar, who, finding that she was barren, deserted her and became a hermit in the wilderness. In despair Báchhal entered the service of the saint Gorakhnáth, daily praying for children. After 12 years' faithful service, Gorakhnáth pledged his promise, saying:—"Come thou at daybreak, I will give thee a talisman." Her own sister Káchhal, who resembled her in appearance and was also childless, was playing the eaves-dropper. At daybreak, while Báchhal was still sleeping, Káchhal stole to the saint Gorakhnáth, who presented her with two barley-corns, saying:—"Eat! verily thou shalt conceive and bring two sons into the world."

Káchhal returned laughing and singing to her outwitted sister, who awoke and was distracted. Báchhal hurried weeping to Gorakhnáth, who, recovering from his astonishment, handed her some resin, saying:—"Eat this with milk. Verily thou shalt bear a son who shall overcome the offspring of the traitress Káchhal." So Káchhal swallowing the barley-corns (*jau*), bore two sons, whom she named *Jaura*, while Báchhal, mixing the resin (*guggal*) with milk, became the mother of one son, whom she called *Gúgá*. It so happened that the mare Lillí, licking round the basin of milk in resin, also became pregnant, and foaled the winged stallion *Lílá* which was Gúgá's plaything.

Wonders attended, and even preceded the birth of Gúgá. When it became apparent that Báchhal would soon be a mother, Káchhal incited her relations to expel her, saying:—"Hath not her husband departed? Shame were it that this wanton should litter her bastards by our hearth." Then Báchhal fled into the wilderness on a wagon drawn by the bullocks Soná and Moná. At midday, as they were sleeping, a serpent bit the bullocks and the driver, so that Báchhal awoke to discover herself alone and helpless by their corpses. In her anguish she prayed to heaven for protection.

"Tie up their wounds," cried a soft voice from her womb, "with thy hair-string and place ním leaves upon them."

Báchhal complied. In a twinkling bullocks and driver were restored to health.

Meanwhile a curse had fallen upon the fortunes of Báchhal's kinsmen. By some unseen fetters their hands were pinioned behind them, and no force availed to release them. Suddenly, in a vision, they heard a voice crying:—"Know ye not that Báchhal is stainless? The holy Gorakhnáth granted her this son. Verily until ye lead her back in honor, ye shall not be unloosed." The kinsmen hurried to Báchhal, imploring her to return. Again the soft voice from her womb, saying:—"Ye are pardoned." As Báchhal entered the city their arms were released.

From his birth onwards, Gúgá was hallowed; for serpents were his playmates and arched over his pillow while he was sleeping. When his tenth year was completed, the envious Jaurá demanded a partition, saying:—"Half the land is ours."

Gently replied Gúgá: "this land was my father's. What is mine that shall ye freely use; but not one foot of this land will I yield you as of right."

The Jaurá departed, thinking amongst themselves how they might destroy him. First they challenged him to a game of hazard; but, instead of winning his property, they only lost their own

*Being an account of the legend and ceremonies of Gúgá or Záhir Pír, as stated by Gopál Dás, "Father" of the Lálbegi Mazhabís of the Benares Division.

Next, as an antelope bounded from cover, they cried : " Ride on, Gúgá, for thou art mounted on the winged Lílá." But, as Gúgá struck down the antelope with an arrow, a second shaft whistled from behind and wounded Lílá on the ear.

" What mean ye?" he cried.

"We thought that haply thine arrow might miss the mark."

" A truce to trifling," replied Gúgá, " ye asked for half of what I have to bestow. I cannot halve or quarter. Ye shall have all." With these words he lashed them with his horsewhip till he was weary. The Jaurá travelled in beggars' raiment to Delhi, and gained an audience with Pitaurí Ráe, saying :—" This fellow is a leader of bandits and refuseth tribute." Then Pitaurí Ráe advanced from Delhi against Bágar, slaughtering women and children, with nine lakhs of spearmen and countless elephants and chargers.

Gúgá's three comrades—

1 Narsinh, Pánde, his tutor,
2 Bhajjú, Chamar, his groom,
3 Bálá, Chauhán, his playmate,

were stricken down in the battle. Then Gúgá on his winged charger Lílá, flew up against the elephant of Pitauri Ráe. By one brandish of the trident (*sáng tirsúl*), which he had received from the saint Gorakhnáth, he severed the heads of the whole army. Pitauri Ráe alone, who implored his mercy, was pardoned, but the heads of the traitorous Jaurá he carried away as trophy in his handkerchief.

Báchhal was awaiting his return, " What bringest thou from the fray ?" she enquired.

" Two brave melons, mother," replied the hero, dropping into her lap the gory heads of his cousins.

" Accursed ! " cried his mother, " thou hast murdered my sister's children. Let me not see thy face on this earth again."

Gúgá turned his rein. Flinging his handkerchief over his face, he galloped away, though Báchhal vainly clutched at the bridle. " Mother earth ! " he cried in his anguish, " receive Gúgá into thy bosom."

" Peace ! " replied a deep voice from below, " art thou a Moslem that I should receive thee ? Go, burn thyself, prating Hindu, with a penny worth of firewood by the river."

Gúgá was abashed. Straightway he journeyed as a pilgrim to Mecca, where, under the sage Rukn-ud-din, he received the revelation (*záhirát*) and was surnamed *Záhir Pír*. Then he returned. " Mother earth ! " he cried, " receive Záhir Pír into thy bosom."

Straightway the earth parted and disclosed a chapel as for a hermit. Záhir Pír entered on his charger, and the earth closed above him and his devotions.

His bride Siryal numbered but seven summers when Záhir Pír departed. The child-widow was sheltered by Báchhal, who, reduced to the extreme of poverty, made over the mare Lílá to Sultán Mahmud, from whom Ghází Miyán received her.

" Mother earth ! " cried Siryal, " give me back my husband."

The tearful cry rang through all the seven heavens, and the Almighty inquired from Gabriel, saying :—" What is this ? "

" Sire," replied the Archangel irreverently, " art Thou not he from whom no secrets are hid ? What need therefore to inquire from me ? "

" True, Gabriel," replied the Almighty, " tell Siryal at Bágar that I will give her back her husband. "

Gabriel appeared to Siryal in the disguise of a beggar, and comforted her crying:—" Mother earth ! the Lord bids thee give back Siryal her husband."

" My guest, " said the earth to Záhir Pír, " I have secured thee from man. I cannot screen thee from God."

Then, in order that he might not involve his hostess earth in divine displeasure, Záhir Pír accompanied the Archangel Gabriel to Heaven, where the Almighty rebuked him, saying, " I made Siryal thy wife. What right hast thou to make her thy widow ? Return and comfort her."

" There is no God but God," mused Záhir Pír as he returned ; " to my wife I must needs return, yet so that my mother may not see my face." For this reason he visited his wife Siryal in her chamber at night and flew away on his winged charger Lílá at daybreak. Siryal had discarded her jewels when she became a widow. Now that she received these secret visits, she resumed them as a matron. Báchhal upbraided her saying, " What means this wanton finery ? "

" To thee, " replied Siryal, " thy son is dead, to me my husband is alive."

" Read me no riddles. If my son be alive, show him to me."

" Hide thyself beneath my bedstead and thou shalt converse with him to-night."

Báchhal concealed herself as agreed. At midnight Záhir Pír alighted from his winged charger; but under the bedstead his aged mother had fallen asleep so soundly that undisturbed by the caresses above her, she had to be rudely shaken by Siryal before she could be aroused at daybreak. Meanwhile Záhir Pír had already vaulted into the saddle."

" Stay," cried Báchhal clutching the bridle, " my son, hast thou forgotten me."

" I do but obey thy bidding," groaned Záhir Pír, turning his face away. " Look back ! thy house is burning. "—*R. Greeven, C.S.*

(*To be continued.*)

ANTHROPOLOGY.

206. **A Curious Kol Festival—Chota-Nagpur.**—In October, 1880, I witnessed at Ranchi a curious sight of bands of Mundá girls, wearing turbans, going about in procession armed with sticks, spears, and axes. All the girls of a village so equip themselves and make a descent upon the next village to the east, carrying off whatever fowls, kids, pigs, and lambs they can secure. The village thus devastated takes its chance by sending a similar expedition of Amazons to the next village eastwards, and so on. Retaliation is forbidden, nor is any resistance offered; and, moreover, it is quite legitimate for the invaders to seek their booty wherever they may be concealed.

This festival, called *Jani-sikár*, takes place once every twelve years, and is supposed to have been started by a Rájá of the Nágbansi family, named Ganes Sáhi, in the twelfth year of his reign. The origin of the custom is thus described in a *Leko Git*, which is sung on the occasion:—

Báro bachharé Rájá jani-sikár.
Bainik mundé Rájá pagri bándháy.
Gorhé nipur Rájá háthe bálám.
Bainik mundé Rájá pági bándháy.

"In the twelfth year (of his reign) the Rájá originated the custom of *Jani-sikár*. He put a turban on his sister's head and tied tinkling silver ornaments to her feet, and armed her with a spear; and thus she went forth."

On this occasion a great deal of drinking and merry-making is indulged in by both the men and women. The song quoted above does not contain a single Mundári word. It is composed, like many other songs, in Nagpuri-Hindi.—*Sukumár Háldár, B. A., Settlement Officer, Burdwan, Bengal.*

[A curious hunt like this is described in Grierson's *Behár Peasant Life*, p. 401. Other examples would be interesting: Also see *N. I. N. & Q.*, II, 766.—ED.]

207. **On the Durability of Hæmatite Drawings on Sandstone Rocks.**—I discussed before the Asiatic Society of Bengal, in September, 1884, the durability of hæmatite drawings on sandstone rocks.

In that paper Dr. King, Superintendent of the Geological Survey, gave some important evidence on the preservation of the outlining on sundry unfinished cornices which had been done in red ochre on an ancient and now ruined temple near Pallianpatt, Nizam's Dominions, the ochre-staining being apparently quite fresh.

I now desire to draw attention to a similar and even more valuable piece of evidence from the greatest temple built in all time, the approximate date of the building of which is accepted over the entire civilized world. I allude to the Great Pyramid.

Mr. W. M. Flinders Petrie, in his valuable and ingenious paper on the mechanical methods of the ancient Egyptians, "JAI G. B.," Vol. XIII, pp. 88—109, states that the ochre stains used in facing, &c., on the limestone and granite blocks used in the Great Pyramid, are in perfect preservation at the present day.

Assuming that the pyramids, temples, and tombs of the fourth dynasty were built some time before 2400 B. C., we have 4286 years as the present known limit to which ochre stains will endure in dry climate.

The climate of the North-Western Provinces is not unlike that of Egypt, except in the matter of rainfall.

Mr. Petrie states that "for marking out their work the Egyptians generally used red ochre paint, just such as is daubed on all boxes sent by Railway at this day in lieu of paper-labels." On the sides of the 43 granite beams which roof the King's chamber and the spaces above that, the workman's lines may be seen marked in red about half an inch wide.

It was also used for dressing surfaces flat, and is to be seen on all prominent points of the casing stones of the Great Pyramid.

In my paper on the recent existence of Rhinoceros Indicus in the North-Western Provinces and a description of an archaic rock-painting from Mirzapur representing the hunting of this animal—J. A. S., Part. II, Vol. LII, p. 56—I gave a short account of the character and nature of the paintings and an extremely cautious estimate of their age; that estimate is now clearly too low.

I will therefore provisionally suppose them to be 3000 years old. The original paper,—a short account of the petrographs in the caves or rock shelters of the Kaimur Range, an abstract of which I now send,—has not been published.

I will only repeat that these drawings afford an unread volume on the arts, dwellings, weapons, food and religion of an unknown savage race, who have in all probability been absorbed in the mass of the great Hindu people.

If an inhabitant of this planet were to reach Mars, and as the sole record of a burnt-out civilization were to discover a volume of an illustrated paper of the day—a Martian Graphic—he would perhaps be in a similar position to estimate the civilization of the Martians as an intelligent anthropologist should be face to face with these drawings.

Many of them, however, are in a faded and decayed state; others are being rapidly covered with a deposit of carbonate of lime or of smoke, and a last cause is the falling in of the rock shelters.—*J. Cockburn.*

208. Kumaun—Arithmetical Puzzles for Boys.—One of the favourite modes of sharpening the power of mental calculation among children is as follows:—

The senior boy asks the smaller boys to perform the following calculation mentally:—To the number of sons in any family add the number of parents, *i e.*, two. Multiply this by two and add one to the product. Multiply the whole by five and add to this the number of daughters in the same family. Each boy works this out mentally and gives the result to the senior boy, who mentally deducts 25 from this, and tells the number of sons and daughters of the respective families. This is an old puzzle in the form of a Sanskrit *slóka*, which would be somewhat represented by the following jingle:—

Add together father, mother, sons;
To twice this number add one:
Multiply by five and daughters add,
Subtract twenty-five, O puzzled lad!

Every boy has to learn the first three lines by heart, but the fourth line, which is a key to the whole, is never given to him.

For instance, Mr. and Mrs. *A* have three sons and four daughters. The boy will say "1 and 1 and 3 make 5. Twice 5 is 10. 10 and 1 make 11. Five times 11 is 55, which, added to the number of daughters, makes 59. The result 59 is given out, the whole calculation being mental only. The senior boy deducts 25 from this, and the result is 34. The first digit shows the number of sons, and the second digit the number of daughters. As long as the 4th stanza or key is withheld from the boys, they will work it with unceasing zeal and interest.—*Pandit Janardan Dat Joshi.*

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209. Kumaun—Combat of Slings and Origin of Dev Temple.—About 30 miles from Almora is a hill called Dedhurá (Debidhurá or the hill top of goddess). There is a sort of cave in the hill which is regarded as her temple. The origin of temple is as follows:—

Bhim Sen, one of the Pandavas, was playing at dice with an old woman. While they were playing Bhim Sen saw that the old woman's hand suddenly became moist and water began to drop from it. Bhim Sen enquired the reason of it, but she refused, and told him that it was ungentlemanly to pry into another's secrets. Bhim Sen persisted the more. She said she would tell the reason, but that he would miss her. Bhim Sen insisted on knowing the secret at all cost. She began:—"I am the goddess. I assumed human form just to have a game. A merchant's ship was sinking and, in his great distress, he invoked my assistance. I stretched out my hand and saved the ship." Hereupon the goddess went towards the rock and instantly disappeared. Bhim Sen forced the rock open with his *gadá* (mallet), but the goddess went to Pátála (the lower regions). There is a slit on the ground inside the cave. When the worshippers of the goddess offer a pice it goes down the slit with a ringing noise. From that day it is called Dedhurá or Debidhurá, and there is a carved figure, such as the natives use in dice-playing, still to be seen on that rock.

On Saloná (15th Srávan) the opposite factions of Mahrá and Phartyáls collect there and begin a mimic warfare with volleys of stones and slings. In old times a few persons of both factions were killed or wounded and the goddess was appeased. The wounded persons were scourged with nettles and recovered. Scourging with nettles is the only remedy a hillman uses for blows, contusions, sprains, falls, &c., and it cures him at once by free circulation of blood. It was a sort of mimic warfare, and intended perhaps to test the strength of the parties. Victory in this was a divine indication of victory all round the year. These ignorant people say that since our Government stopped this practice they have seen nothing but cholera, pestilences, &c.—*Pandit Janardan Dat Joshi.*

[I have given some instances of these semi-religious fights in my Introduction to the Folklore and Popular Religion of Northern India.—ED.]

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210. The Bawariyas. — The lizard mentioned in note No. 124 is the usar sanda or scourge-tail *(Uromastix hardwickii: Gray)*, and is with the monitor lizard a staple article of food among the Kanjars and Kúchbandias as far east as Allahabad.

Uromastix is a desert form, and does not extend east of Allahabad, though extremely common at that station, particularly on the parade ground and the ravines in the vicinity. They are mainly herbiforous, but do not refuse insect food, and I have often seen one leave its burrow to clumsily chase a butterfly. The object of rustling the wisp of grass is, I should say, a ruse to induce the reptile to believe that some insect was passing its burrow. The sanda is easily caught by a horse-hair noose placed over the opening of his burrow, which is always of uniform shape, and the exact size of what would be a mid-section of the reptile. The sanda is in great repute as a restorative and aphrodisiac, and even high caste Hindus, such as Bráhmans and Rajputs, boil them down into a strong soup. I have known Kanjars carry them as far south as Banda, where they are unknown, and fetch high prices, and my brother, Mr. William Cockburn, if I remember right, told me he saw one thrust down the throat of a sick bullock. The sanda, like most other reptiles, possesses wonderful vitality, and will live months without a particle of food or water, and with its spine broken. It is

the custom of the Kanjars to break the vertebral column of the sanda between the shoulders as soon as caught. This prevents scratching and struggling on the part of the reptile, whose chief mode of defence is a smart lateral blow from his tail, the spines of which hurt a little. The sanda when caught in season is laden with fat, which is probably an easily assimilated animal fat, and valuable to a Hindu suffering from a voluntary deprivation from all animal fats, except *ghi*. I have met Rajputs who, on return to their homes after a service of some years in a British Regiment, complained badly of a craving for animal food. The method of snaring antelope herein described is common in the south, and I have met vagrant tribes in the Banda District, called Phansi Pardies (who professed to come from near Poona), who followed this form of poaching with great success as an adjunct to highway robbery and other felonies. Their snares were made from the tendons of the antelope and vulture, stiffened with a slip of horn within. I have seen them snare antelope, pig, *lungúrs* (monkeys) and peafowl, and believe that they catch the hunting leopard (*Felis jubatæ*) this way. They worked in couples, with stalking bullocks, gradually forcing the antelopes to walk over their snares, which were in festoons like the ornamental tiles that often edge garden beds, and were in several successive rows. This method of snaring is very ancient and most destructive to game. The captured antelope were readily purchased by Hindus of all castes at 8 annas for a doe and 12 annas a buck.—*J. Cockburn.*

211. **Palamau—Birhors—Monkey-catching.**—These people are very clever at monkey-catching. I have never seen it done, but they explained to me that they used nets made of some very strong fibre, spreading them from tree to tree for some distance, and that they then made a long detour, so as to bring the animals between the nets and themselves: and that as soon as they succeeded in doing this, which requires all their caution as the animals by instinct seem to know a Birhor a long way off, they begin to drive them by beating the trees with their sticks, keeping up at the same time a song or chorus in praise of the monkeys. One little girl is stationed at the foot of one of the trees near the nets, why I could not understand, but I imagine it was that, not being unlike one of the monkeys themselves, the animals might gain confidence, believing her to be one of themselves. She keeps up a song the whole time, resembling, as far as I could understand, the old musing rhyme, "Dilly dilly ducklings, come and be killed!"—*L. R. Forbes: Report, p.* 45.

212. **Santals—Compulsory Prostitution.**—It is said that Santál girls are required to submit to compulsory prostitution once in their lives at Telkupi Ghát. The custom is exactly the same as the rites to the Babylonian Mylitta (*Herodotus*, I., 199). It is said that the custom originally arose from the killing of a girl by her parents for incontinence: since when girls have been allowed to do as they please, and what was once permissive has become compulsory.

[This custom is not mentioned by Dalton, who, however, admits that pre-nuptial chastity is not much regarded among the Santáls. The authority for this (Mr. Beglar in *Archæological Reports*, Vol. X, p. 177) is not quite trustworthy, and the question requires verification.—ED.]

213. **Agarwala Banyas—Their Customs.**—When death approaches four men take the dying person and lay him on the ground. When old people are dying they are, if possible, taken to the banks of the Ganges, so that they may die there. As the breath leaves the body a little gold and leaves of the holy basil (*tulasi*) are put into the mouth. When a person is taken to the Ganges to die they put the gold and basil in his mouth before removing him. The corpse is taken strung up in the shroud: no bier is made. When the corpse reaches the river they wash it and put on a new loin-cloth (*langoti*), and then, wrapping it in the shroud, place it on the pyre and cremate it. The corpse is not shaved. The man who fires the pyre is at liberty to shave or not as he pleases. A little water is thrown over the bones and ashes. When the relatives of the dead man come home they do not eat food cooked at home, but get it from the wife's house (*susrál*) or from the market. During the days of mourning there is no prohibition against eating grain. After the cremation the *dúdh mukh* ceremony is performed. The person who fired the pyre does not eat apart, but from the family cooking-house. For ten days he eats milk and other food out of a *pattal* or leaf-platter. On the 10th day is the *daswán* ceremony, and on the 11th the funeral priest (*maháp̂átra*) is dismissed. After the 12th is the *terahi* ceremony which is, as its name shows, usually done on 13th day: but no date is fixed, and it is done when the Bráhman announces an auspicious moment. They have a monthly ceremony (*máshik*), one on the third fortnight (*tirpakhshi*), after six months (*chhamasi*), and one on the anniversary (*barsi*). Widow-marriage (*sagái*) is prohibited: and a man cannot marry again as long as his wife is alive. Offences against caste are punished by expulsion from the brotherhood. If he wants to come back to caste he must undergo the ceremony of purification (*práchhit*), which involves a feast to the brethren and Bráhmans. The special divinity of the clan is Devíjí. She is worshipped at marriages, and at other times in the year, but not on any fixed day. No special offerings are made to her.—*W. Crooke.*

FOLKTALES.

214. The Judgment of the Jackal.*—A merchant was once returning home from abroad. On his way he was belated, and put up at the house of an oilman. He gave his horse to his host, and said :—"Brother, tie him up carefully." The oilman tied him to his mill. In the morning, very early, the merchant awoke, and was waiting for the oilman to come out. When he appeared he said :—"Friend, your horse got loose during the night, and I know not where it has gone." Just then the merchant came out, and seeing his horse tied to the mill, said :—"Why, here is my horse." "That is not yours," said the oilman. "My mill gave birth to it last night."

The merchant was very much enraged, and said :—"If you wont give up the horse let us go and get Siyár Pánre the jackal to judge between us." So they went to Siyar Panre and explained the case to him. He said :—"Go back to the house of the oilman and I will come in a couple of hours."

He went off to a tank, and after wallowing in the mud for some time, came out and sat on the bank. When he did not come at the appointed time the merchant and the oilman went to look for him, and found him sitting there. They asked him why he had not come at the appointed time. He replied :—"I have been so busy that I could not come." "What were you so busy about?" asked the oilman. "The tank took fire," he answered, "and I was hard at work in putting it out." "Are you mad?" said the oilman. "Did any one ever hear of a tank taking fire?" "Did any one ever hear," asked the jackal, "of a mill giving birth to a horse?"

The oilman was confounded and restored the horse to its owner.

[This is pretty much the same as the "Traveller and the Oilman" in Swynnerton, *Indian Nights' Entertainments*, *p.* 142.—ED.]

215. Ganga Ram the Parrot.†—There was once a fowler who used to go every day to snare birds in the jungle. One day he wandered about till the evening and caught nothing, so he lay down under a tree. On the branches he saw perched a number of parrots, and he began to think within himself that if he could catch one of them he would be able to support himself comfortably. So he went and told his wife, and she went with him next morning, and they laid a set of snares. Meanwhile they heard the parrots talking among themselves, and the leader of them, whose name was Gangá Rám, said to the others :—"Brethren, we ought not to stay here any longer. Let us go to some other jungle." The others said :—"O Gangá Rám! whenever we find a comfortable place you are always advising us to go elsewhere. Why should we mind your words? We intend to stay here." Gangá Rám answered :—"If you do not mind my advice you will rue it." "We intend to stay here all the same," they said.

The fowler heard what they were saying, and he climbed up the tree and laid bird-lime on the branches. When the parrots flew back in the evening they were all snared. Then they said to one another :—"Brother! what Gangá Rám predicted has now come to pass." "Yes," said Gangá Rám. "By and by the fowler will come and kill us all. They cried :—"Pardon us, O Gangá Ram! you are our leader. Now plan some device whereby we may escape from this misfortune." "Brethren," said Gangá Rám, "there is only one means of safety. When the fowler climbs up the tree we must all pretend to be dead; then he will throw us down one by one. There are seventy-four of us. You must listen carefully and count seventy-four thuds on the ground, and when you are sure that we have all come down, we can fly away in safety."

They agreed to his plan, and they did as he advised. But they counted wrong, and when only seventy-three parrots had been thrown down they all flew away, and Gangá Rám, who was the last, was caught by the fowler. When he found that he was a captive, he said to the fowler :—"Friend! I am now at your mercy. If you kill me it will be no advantage to you. But if you save my life I will bring you large profit." The fowler spared his life, and shutting him up in a basket brought him home. When his wife saw the bird she said :—"You must take him to the King." The fowler said :—"O Gangá Rám! may I sell you to the King?" Gangá Rám answered:—"You may sell me, but you must take my proper price." "And what is your price?" the fowler asked. "My price," said Gangá Rám, "is a lakh of rupees."

So the fowler took Gangá Rám to the bazar, and as he went along he called out :—"Who will buy my parrot for a lakh of rupees?" At last a merchant bought the bird for the price he asked and put him in a cage. His wife was always talking to the parrot, and one day he said:—"I am lonely; get me a *mainá* to talk to me." So she got a *mainá*, and it was hung in a cage close to Gangá Rám's, and they became great friends.

Soon after the merchant had to go abroad on business, and he told Gangá Rám to watch his affairs. One day the merchant's wife went to see a dance at a neighbour's house and by accident she took away a young man's shoes and left

* A folktale told by Shiudan Chamar, of Chaukiya, Mirzapur.

† A folktale told by Chatur Bihari Lal, of Narera, Pilibhit.

her own there. When the young man saw the shoes in the morning, he was seized with love for the owner of them. So he employed two old women to search for them. One of them went about with the shoes, crying out :—" Who has lost a pair of shoes ? " The banker's wife came out and recognized her shoes, and the old woman, pretending to be her aunt, got into her confidence, and by and by tried to induce her to pay the young man a visit. But as she was going Gangá Rám asked her what she was about. When she told him, he explained to her the old woman's wiles, and taught her what her duty was to her husband. So her honour was saved, and when her husband returned she told him what had happened, and he was so pleased at the fidelity of Gangá Rám that he asked him to choose any boon he pleased. Gangá Rám said :—" The only boon I crave for is my liberty." So the banker let him go, and he went back to the jungle and ruled the parrots as before with wisdom and justice.

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216. **The Disguised Princess.***—There was once a king who had three daughters—one by his first wife who was dead, and the others by his second queen. The king arranged the marriage of his eldest daughter with a very young and handsome prince, and this raised the envy of her step-sisters ; so they were on the watch to do her evil. When the litter arrived in which she was to go to her husband's house they scattered some sugar inside, and such a number of flies collected that the prince was disgusted with her and told the bearers to take the bride and abandon her in the jungle. They did as he ordered them, and he rewarded them, and gave out that the bride had died on the road. Her step-sisters thought that he would then marry one of them ; but he did not care for either of them, and never visited their city again.

When the bearers put down the bride's litter she kept quiet for some time, thinking that she had arrived at her husband's house, and that some of the women would soon come to escort her into the house ; but when she had waited a long time and nobody came, she looked out and found herself in the middle of a lonely jungle. She was in great fear ; but at last she came out of the litter and tying up her rich clothes and jewels in a bundle, she smeared herself with dust and wandered on. After some time she came to the house of a carpenter and he gave her shelter. After some days she gave the carpenter one of her jewels, and asked him to make her a covering of wood, which would conceal her and enable her to go about unobserved. The carpenter did as she asked him, and putting on her wooden covering she went her way.

After a long journey she reached the kingdom of her husband, and there she pretended to be a man and called herself Sháh Tangar. She heard that her husband's first wife was dead, and that he was about to marry a second time. She waited on him, and he was surprised at her appearance. She said that her name was Sháh Tangar, and that she was ready to enter his service. So she was appointed a servant in the palace. The prince was pleased with her, and made over to her three duties in connection with his coming marriage. One was to clean the city, the second to prepare the dishes, and the third to have the wheat ground for the wedding feast. Sháh Tangar went to the Kotwál and ordered him to have all the sweepings collected on the road where there was a low place. He instructed the dish-makers that every dish was to have a hole in the bottom ; and to the wheat-grinders he gave an order that every grain was to be ground into no more than ten pieces. Every one was surprised at these extraordinary orders, but the instructions of the king were that Sháh Tangar was to be obeyed in everything, so they had to do as he told them.

When the flour was brought to the palace the bakers could make none but the coarsest loaves, and when the cooks poured the stew into the dishes, all the soup ran out through the holes in the bottom and nothing remained but the bones. The prince was very angry when he heard of this ; but when he called for Sháh Tangar and asked him to explain matters, all he could say was that he was hard of hearing and had misunderstood the orders of the prince.

Sháh Tangar went with the marriage procession, and when they reached the house of the bride they were all surprised at his appearance. He was taken in to see the bride, and there he began to move his wooden hands clumsily about and as if by chance knocked out one of her eyes. The women were afraid to say anything lest the marriage should be put off. But when the prince started for home with the bride and found that she had only one eye he was much disgusted. But there was no help for it. Soon after one day the washerman brought the prince very dirty clothes, and when he asked the reason of this he said :—" Your servant, the man of wood, comes every day and bathes near where we wash, and he is so beautiful that we cannot keep our eyes off him, and we cannot wash the clothes."

So the prince sent for Sháh Tangar and asked him to take off his wooden covering and show his beauty ; but he said he would not do so until a separate house was furnished for him. When this was done and the prince saw him without his wooden covering he was amazed at his beauty, and when he ran and seized him he found that Sháh Tangar was a girl. Then the whole

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*Told by Abdul Hasan Khán, teacher of Karaili Village School, Pilibhít District.

story was told, and the prince took her as his wife, and they lived ever after in the greatest happiness.

[This is one of the Indian variants of the Cinderella or Cap O'Rushes cycle. I cannot find any exact parallel to the wooden covering in Miss Cox's exhaustive analysis.—ED.]

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217. **The King and the Fairy.***—There was once a king who had no son. Many plans he tried, but none was of any avail. Now Raja Indra had a fairy with whom a Deo was enamoured; he wished to marry her, but she would have nothing to say to him. Then the Deo went to Raja Indra, told lies about her, and had her turned out off Indrásan.

The fairy then came and was re-born in the family of this king. When she grew up she was one day sitting in her bower (*mahal*) when an enormous monkey appeared and ran at her. She screamed and escaped into the palace; but she did not tell her father and mother what had happened. Now this monkey was the same Deo who wished to marry her, and had got her turned out of Indrásan, and he had become a monkey intending to find her and kill her. When he found out where she was, he put up near the palace, and was always looking out for a chance of catching her and devouring her. She was so much afraid of him that she never left her room, and day by day she got so weak and thin that her father and mother were very anxious about her. Finally they agreed that if they could get her married she would perhaps recover; so they married her to the prince of a neighbouring land.

When she started for home with her husband the Deo followed her, and when they reached a jungle he rushed up and began to devour the retinue of the prince. When she saw him eating her men she was afraid and ran away. At length in the jungle she saw a house, and in it was a room with a single door. Into this she ran and bolted the door so tight that she could not open it again. She heard people talking at the other side of the wall, but they did not hear her cries; at last she found a nail, and with this she scraped a hole in the wall, and the people of the house heard her voice and took her out. The man who lived there was a Chamár, and as she was very hungry he gave her food to eat. When she had eaten she said to the Chamár:—"Make me such a robe that my whole body may be hidden. If you do this for me I will give you my golden bangle." So the Chamár made her a leathern dress, which she put on and rubbed all over with treacle and covered herself with a dirty sheet and went her way. On account of the treacle multitudes of flies settled upon her, and wherever she went on account of the flies no one would allow her to stay. At last an old woman, who lived by parching grain, took pity on her and gave her shelter. She used to make the girl do all her work, and gave her a cake or two at night. One day the old woman said to her "Go to the river and bathe." So she went to a retired place, and there she took off her leathern dress, and when she had bathed she put it on again. As she was bathing one of the golden hairs fell from her head, and she laid it on a leaf and left it float down the stream.

By chance the hair floated down past the palace of a king, and the king's son took it out, and when he saw it he went to his father and mother and said:—"Marry me to the girl whose hair this is." The king was much grieved, and next day he made a feast to all the people of the land, hoping that the girl whose hair this was would come to the feast. Great crowds assembled and the girl came too, but as she was covered with flies she had to sit apart.

Now in this land it was the custom that whenever kings were about to be married a trained elephant was let loose, and whatever girl it raised three times she was married to the king. When the elephant was loosed it went searching all round the company, and finally raised this girl three times. When the king and queen saw that the elephant had selected such a dirty girl, they supposed that there was some mistake; so they sent for a second elephant, but the result was the same. And with a third elephant the same thing happened. So they had to marry her to the prince.

When he went home that night, and it was time for him to retire with his bride, he went to his mother and told her with tears that he could never live with such a person; that he wished to marry the owner of the golden hair, and would never touch a creature who was so foul that no one would let her sit near them. "Well," said his mother, "I will have her put to sleep to-night in the elephant shed, and one of them is sure to trample her to death." So she was sent there, but in the night four other fairies came to her, took off her robe of leather, bathed and perfumed her, and when the watchmen saw her they were surprised at her beauty. They went and told the prince, and he ran there, and when he saw her he was delighted. He sat there, on the watch, and when the four fairies left her and she was about to put on her leathern-robe again, he ran and seized her. But she cried—"If I do not put this on I shall die." "Who is there who can harm you?" he asked. Then she told him her whole story, and when he asked her if she could think of any plan for killing the Deo she said:—"There is only one way to kill him.' Take

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* Told by Annie Solomon, a Native Christian woman of Mirzapur, and recorded by E. David, Native Christian.

this leathern robe of mine, fill it with honey and place it on a finely-decorated couch on the roof of the palace. When the Deo comes he will seize it and think that he is sucking my blood. Then you can lay in wait and kill him."

He did as she advised, and when the Deo came in the form of a monkey and began to suck the honey the prince cut off his head with his sword. Then he went and told his wife that the Deo would trouble her no more, and they two lived together for many years in the greatest happiness.

[This is also of the Cinderella or Cap O'Rushes type.—Ed.]

218. **The King and his secret.***—There was once a Rája on whose head two horns grew. He kept them always concealed by his turban, and the only one who knew the secret was his barber; but the Rája warned him to disclose the matter to no one. But as the proverb runs:—*Adh ser ke patra men kaise ser samát?*" "How can a half-ser cup hold a ser." The barber could not keep the matter concealed: he had to tell it, so he went and whispered it to a tamarind tree.

It so happened that the tree was blown down by a storm, and the Rája gave it to his musicians to make a drum. When the drum was beaten it said:—"*Rája ke kapáre per sing bayá*:" "There are horns on the Rája's head." The Rája at once dismissed the musicians and the same sound came from the drum when he played it himself. He thought to himself "if I dash the drum to the ground and smash it some greater trouble may come upon me. It is better that I should become a faqír."

So he left his kingdom and wandered in the forest. One day he sat under a tree and two thieves came up and began to quarrel over some plunder they had gained. When they went away a number of servants appeared and spread carpets, when a party of fairies came and began to dance while the Rája beat his drum for them. When the fairies were done dancing they asked the Rája who he was, and when they heard his storey they took off his horns and fixed one on the head of each of the thieves. No sooner was this done than the two thieves were turned into Rakshasas, and one was named Kála Deo or the "Black Demon" and the other Lal Deo or the "Red Demon."

Then the Rája asked the fairies why the drum gave out that sound, and they answered

Bhed apno jo kahai kahuson bhar máya,
Bhediya ho jo jiwa biná tan nij kaj nasai.

"He who discloses a secret to one who gains his confidence by flattery will come to ruin even if his confidante be an inanimate object."

O Rája you disclosed your secret to a man of low birth, and he not being able to keep it, told it to the tamarind tree, whence the wood of the drum spake."

The Rája returned home a wiser man.

[This is the Eastern version of the Greek legend of King Midas.—Ed.]

219. **The Fate of the Raja of Chandrapur.**†—The Rája of Chandrapur was once sitting in his palace when he heard a noise outside; he called the guards and asked them the cause of the noise, but no one dared to go and enquire. Just then a man named Bírbal came to the palace and was brought before the Rája who asked him his business. He said:—"I want to serve your Majesty." "What pay do you require?" asked the Rája. "My pay," said Bírbal, "is a thousand *tolas* of gold a day." "And how many men are in your force?" enquired the Rája. "My force," said Bírbal, "consists of myself for one, my wife for two, my son for three, and my daughter for four." "Your pay is large," said the Rája. "But I will appoint you, and I shall need service from you to correspond with it."

Next night the cry was heard again outside the palace walls, and the Rája sent for Bírbal and sent him to investigate the matter. Bírbal took his sword and went out, and there he saw a woman lamenting bitterly. He asked her the cause of her grief, and meanwhile the Rája, who was desirous of testing the fidelity of his servant, came from the palace and hid himself close by. The woman said:—"I am weeping because the Rája of this land, who is famed for his deeds of piety, will die within a month." Bírbal asked her "is there any means whereby his life could be saved?" The woman answered:—"The Rája can live for a hundred years more if any one will sacrifice his only son to the goddess Jyotí Bará."

Bírbal went at once to his wife and told her what the woman had said. She replied:—"Act as you please in this matter. I will make no objection to whatever you do." Then he went to his child's bed and woke him, and told him what the woman had said. The boy answered:—"I am ready to give my life for this virtuous king, and I shall give my life before no mean godling but before the mighty Jyotí Bará."

So the whole family went to the temple of the goddess. There Bírbal laid his son before the altar and severed his head with a single blow. Seeing this the mother cut off her own head with

* Told by Ramnandan Lál, village accountant, Kon, Mirzapur.

† Told by Pritam Sinh, Sánsya, of Karaili, Pilibhit.

a single blow of the sword. And immediately her daughter did the same. Then Bírbal thought "what is the use of life? It were well for me to join my family in Heaven." So he too cut off his head.

The Rája saw all this and was so grieved that he too determined to die. As he raised the sword the goddess appeared and said:—"O Rája! I am pleased with thy devotion. Ask what boon you desire." "If thou art appeased," he said, "I desire that all these may be restored to life." The goddess granted his prayer, and they all revived. Then the Rája took Bírbal home and rewarded him with half his dominions.

[This is the famous story of Viravara in the *Katha Sarit Ságara* (Tawney, II., p. 251, *sqq*). It is also found in the Hitopadesa, and is the oriental type of Grimm's "Faithful John." The "Rama and Luxman" of Miss Frere's "Old Deccan Days" is of the same class.

In the original form the deity to whom the sacrifice is made is Chandí Durgá. Jyotí Bará seems to be some Sánsya deity. The tradition of human sacrifice among these Gipsy people is interesting.—ED.]

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220. How the Qazi's wife became a widow.*—The king once sent the Qázi to a distant village to make an investigation. While he was away his wife happened to take off her nose-ring when she went to bathe. The barber's wife who came to the house at the time saw her and told her husband. He rushed off to where the Qázi was, and when he saw him, began to weep violently:—"What on earth is the matter?" asked the Qázi. "I am very sorry to tell you," replied the barber, "that your worthy wife has become a widow." When the Qázi heard this he was overwhelmed with grief and prepared at once to return home. The people came to him and said:—"Qázi Sahib, why are you going away, leaving the enquiry unfinished?" "I am very sorry," he answered, "but it cannot be helped. My poor wife has become a widow." "How can that be when Your Honour is still alive?" they asked in surprise. But the Qázi paid no heed to their words and came home.

When he arrived at his house he began to weep and bewail his misfortune. His wife heard him, and coming out asked him what had happened. "Everything is well," he answered, "but I have heard that you have become a widow." "Are you mad?" she shouted. "Don't you see that I am alive and so are you? How can I be a widow?" "I cannot help believing this most respectable barber, who has served my family most faithfully for many years," he said. She sent for the barber and asked him how he came to know that she was a widow. "I heard it from my wife," he answered. When she was called and asked, she said that she knew the Qázi's wife was a widow because she had seen her without her nose-ring.

"What fools you all are," said the Qázi's wife.

Nak men nahín básar.
Ránr bhái mehar.

"The married woman became a widow as soon as she took the ring out of her nose."

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221. How the Soldier's Wife foiled her Lovers.†—There was once a soldier who had a very handsome wife, whom he was obliged to leave at home when he went abroad on service. He used to send her money through a banker, whose son took it to her one day, and when he saw her fell in love with her. He spoke about her to his friend the Kotwal's son, and he told the Wazir's son, and he told the Prince. So all the four youths fell in love with her, and she was at her wits' ends how to save her husband's honour. At last she said to a go-between who persecuted her:—"I have no place to stow away my clothes, and I want some big boxes very badly. Let your friend send me a large box and a bag of rupees, and then I will fix a time for our meeting." This same message she sent to each of her lovers, and each of them did as she desired. So she fixed a time for them to come, each an hour after the other on the same night.

The banker's son came first and was brought in by the maid. The lady conversed with him for some time and then said:—"I am just going out to eat; wait here and I will be back very soon." Meantime the Kotwal's son arrived and the first lover was very much frightened. She said:—"It is only the son of the Kotwal; he will soon go away." But the banker's son was afraid that he would tell his father of his doings, so he implored her to hide him away somwhere. She put him into one of the boxes and locked it.

Hardly had the Kotwal's son sat down than the son of the Wazir arrived, and the Kotwal's son entreated her to hide him some where; so she locked him up in another box.

When the Prince arrived she in the same way locked up the Wazir's son. After the Prince sat down, as had been previously arranged, her maid dressed up as a soldier, knocked at the door:—"My husband has returned. What is to be done?" she whispered; so she locked the Prince up in the fourth box.

(*To be continued.*)

* A folktale told by Mukand Lal, Kayasth, of Mirzapur.

† A folktale told by Bachau Kasera, of Mirzapur.

MISCELLANEA.

222. Kumaun Folklore.—

(1) *The Harbolas.*—There is a class of people in Kumaun known as Harbola. They derive their name from the fact that their ancestors were employed to wake the King in the morning with the cry Hari bol=Hail Vishnu. To this day their descendants retain the name.

(2) *Tattooing.*—When the dead appear before Bhagwan, he finds it very difficult to ascertain whether they are Hindus or Muhammadans, and the only way of making this certain is to be tattooed in the regular style.—*Pandit Janardan Joshi.*

(3) *Sorcery.*—A cup, a gourd, or an earthen jar enchanted by a sorcerer, is often used by people for the purpose of discovering thieves. The method is as follows :—The cup, gourd, etc., is smeared with streaks of turmeric and a virgin is seated on it. The sorcerer then repeats with some spells the names of all the suspected people in the village. On the name of the thief the girl and the gourd begin to move in the direction of the guilty person's house. If no one in the village was marked down in this way the sorcerer begins to name the neighbouring villages, and when a clue to the thief is obtained in this way the people used to follow it up until the property was recovered. Since the British occupation of the country this practice is becoming much less common.

(4) *Trial by Ordeal.*—Trial by ordeal was very commonly employed by the native Rájas of Kumaun. The accused person was obliged to take a hot iron ball laid on the palm of his hand on seven pipal leaves and walk with it round the assembly. If his hand was burnt he was punished and had to make restitution.

(5) *Human Sacrifice.*—In former times it was undoubtedly the custom to bury boys under the walls of newly-built forts, and even to this day the idea prevails that kidnappers go about capturing boys for this purpose. Such people are popularly known as Dokhutiya, which means a two-legged beast of prey.

(6) *Momiai.*—Many accounts have appeared in *Notes & Queries* of the manufacture of momiai or human oil from boys. The idea prevails widely in Kumaun, where the substance is known as Narayan tel or Ram tel. It is tolerably certain that some of the ancient Hill Rájas used to practise this custom, as the traditions are too numerous and widespread not to have some basis of truth.

(7) *Hail-charming.*—The people who profess to be able to charm away hail from their villages are known as Woli or Oliya. They work in the following way. They procure a tumba or dry hollow gourd which they fill with some pebbles, grains of urad pulse, mustard, goat-dung and seeds of cotton. This is then tied by a treble cord to the highest tree on a mountain overhanging the village. Until the crops are cut the Woli goes to this place every day and mutters his incantations. If the crops are reaped without disaster of any kind the Woli is liberally rewarded.—*Pandit Ganga Dat Upriti.*

223. Leap Year—Sugar-cane.—Can any one give me any reason for the use of only certain months in Leap year, and why not all twelve, or any proverbs about Leap year ?

I have been for some years trying to produce sugar-cane seed.

I have sown the canes in a variety of ways. I have a small field of cane, which has been uncut for three years, but shows no signs of flowering. My impression is that it does not flower and seed in this country. Seeds of *jodr* or *sarpat* grass often germinate in the fields and grow up with the cane, and flower just before the cane is fit to cut, and may deceive any one passing by.—*Herbert Finch.*

The following answers Mr. Finch's query :—

224. To find the correct Month in the Hindu Leap Year. To the Christian year always add 57, which will give the "Samvat" year or Hindu year : and from the Samvat year subtract 135, which will be the "Sakhai" year.

E. g.—

	1893 = Christian year.
Add ..	57
	1950 = Samvat year.
Deduct ..	135
	1815 = Sakhai year.

Now from the Sakhai year always deduct 1674, or from the Christian year always deduct 1752, and always divide either of the differences by less 19, and the remainder, by the annexed table, will indicate which month shall be the correct Leap month.

If 3 remains, Chait shall be the extra month.

11	"	Bysakh.
0	"	Jeth.
8	"	Asarh.
16	"	Sawan.
5 / 13	"	Bhadon.
2	"	Kuar

If any figure, except either of the above, remains there will be no Leap month.

Example.—

1893 = Christian year.
—1752

141 ÷ 19 = 7·8 = Asarh.
1815 = Sakhai year.
—1674

141 ÷ 19 = 7·8 = Asarh.

Samvat and Sakhai year commence on the 16th of Chait.—*Râmgharib Chaube.*

225. (No. 4, Vol. III, para. 143)—Coins of the Jaunpur Kings.—I would refer Mr. W. Cockburn to *Thomas' Coins of the Pathán Kings of Dehli, page* 323, where it is stated that, like Firoz Sháh of Delhi, Mahmúd, of Jaunpur, associated his eldest son Muhammad, in the ostensible government of his kingdom, and this is numismatically proved by the record of the name of the son upon pieces purporting to have been issued from the mint of the Sharki capital during the years A. H. 861, 862 and 863.

Brigg's Ferishta, Vol. IV, pp. 371-374, contains an account of the reign of Muhammad Sháh, who was not poisoned but was killed by an arrow entering his throat when fighting his brother Husain near Kanauj.—*J. G. Delmerick.*

226. **Punjab—Cholera in Shahpur.**—During the recent epidemic the inhabitants of one village that had been free from cholera, complained that the inhabitants of a neighbouring village where cholera was raging had, during the night, driven a bullock across the border of the villages; the idea being that the bullock would carry the cholera away from the one village to the other. Has this any connection with the scape-goat?

Two women were seen crossing the river in the ferry boat. One was asked where she had been, and where she was going. She replied that she had been staying in Shahpur for some time, but was on her way north. She and her companion then disappeared.

The villagers say this was the spirit of cholera going away, but unfortunately the cholera immediately after broke out in the south of the district.—*R. M. Louis.*

227. **Roofing Superstitions.**—Hindu masons in putting up the beams of houses are very particular about the number, and use the words *Indra Ráj Jám* on the "Little-finger-tell-me-true" principle of the English school-girl. The meaning of *Indra* and *Ráj* is plain, and *Jám* is the Angel of Death. The first beam is Indar, the next Ráj, the third Jám, the fourth Indar again, and so on. The particular word on which the last beam ends determines the fitness or otherwise of the arrangement, and the ending should be on different words for different parts of the house. The following lines contain directions:—

Indra Barothá Rájghar Jam chai chowpai,
Beti baethe Rájghar Jáme bandar kháe.

Indar for the outside verandah, Ráj for the house, and Jam for the sheds outside, and "the daughter" (Lakshmi, the goddess of wealth) will take up her abode in the house, and the Angel of Death visit the monkey outside. *William Cockburn.*

228. **Elephants.**—Pliny in his account of elephants, (Book VIII, chap. 8) states that "when taken captive they are very speedily tamed by being fed on the juices of barley (*hordeo succo*).

I believe the "juices of barley" or *hordeo succo* to mean nothing more than ground, roasted or parched barley made into thin gruel called *jau-ka-sattu*, which is (mixed commonly with sugar) a very refreshing drink in the hot weather, and is extensively used by natives all over India.—*J. G. Delmerick.*

229. **Mirzapur—An Incantation to remove Headache.**

Jal bándhon, jalwáhi bándhon, jalki bándhon ké!
Sawa háth bhúin dharti bándhon! Guru ki dohai!

I bind the river, its bank, its vegetation!

I bind the earth a cubit and a quarter deep! O divine preceptor, help me!—*W. Crooke.*

230. **Gurgaon—Local Worship of Bhumiya.**—In most Hindu and in many of the Meo villages will be found under some shade-giving tree a little masonry platform, the shrine of the *Bhúmiya* or local deity, if such he can be called: for the Bhúmíya is generally one of the founders of the village, or as I found in one village, the Bráhman priest of the original settlers. The special day for making offerings is the *chaudas* or 14th day of the month. Some of the Bhúmíyas are said to grant the prayers of their votaries, and to punish severely those who offend them. One of the Superintendents of Settlement told me he had once been obliged, by the feeling of a great weight on his chest, to quit a place sacred to a Bhúmíya, where he was accidentally sleeping, and the same Bhúmíya visited a man with illness who cleaned his teeth near his shrine. Those Bhúmíyas who thus bear the reputation of being revengeful and vicious in temper are respected, and offerings to them are often made, while those who have the character of easy good-tempered fellows are neglected.—*F. C. Channing: Settlement Report*, p. 34.

231. **Shampooing - Chhatarpur.**—Once a barber came to shampoo me. After he had shampooed one leg I told him I did not want any more shampooing, He said:—"Pray, let me shampoo the other leg also, or a dog would bite me." This belief is quite common here, as I had occasion to hear the same remark made by other barbers also.—*Bhagwan Das: C. I., Chhatarpur.*

232. **Garhwal—Waking from Sleep.**—If one wants to rise at a fixed time at night he should, while going to bed, use his own name and say:—"Awake me at such-and-such time," and should not speak to any one after it. He is sure to get up at the time. This has been tried by several persons with success.—*Aziz-ud-din Ahmad.*

233. **N.-W. P.—Regard paid to the Bel Tree.**—The people of the North-Western Provinces will not use the wood of the Bel tree for firewood, as its leaves are dedicated to Mahadeo. When a Bel tree on one of the road avenues dies no one but a Muhammadan will purchase the wood.—*W. Crooke.*

234. **Austerities of the Sufi Sect.**—"I had a book with me on the doctrine of mysticism and the practices of devotion, which I had received from my religious guide, and held more dear even than the Qurán. In my journeys I slept with it by my side at nights, and took comfort in clasping it to my heart whenever my mind was perplexed. My religious guide had forbidden me to show this book, or to speak of its secrets, to any one, for it contained the sum of everlasting happiness. I took up the book and sat down on the bank of a stream to perform the ceremonies, as they were enjoined according to the following rules:—The celebrant must first perform his ablutions on the bank of the flowing stream, and, wearing an unsewn dress, must sit in a particular manner on one knee for twelve days, and repeat the prayer called *Jugopar* thirty times a day with a loud voice. He must not eat any food with salt, or anything at all, except some barley bread of flour lawfully earned, which he has made with his own hands, and baked with wood that he has himself brought from the jungles. During the day he must fast entirely after performing his ablutions in the river before daylight: and he must remain bare-footed, wearing no shoes, nor must he touch any man, nor, except at an appointed time, even speak to any one. The object of all this is that he may meet with God, and from the longing desire to attain to this, I underwent all this pain. In addition to the above I wrote the name of God on paper during this time 125,000 times, performing a certain portion every day, and I cut out each word separately with scissors, and wrapped them up each

in a little ball of flour, and fed the fishes of the river with them in the way the book prescribed."—*Calcutta Review, LI.*, p. 91.

[Can any one say how far such customs prevail at the present day?—ED.]

235. **Chhatarpur—Rhyme about Badri Narain, the holy shrine in the Himalayas:—**

Jo jái Badrí
So ná awe udarí.
Jo awe udarí,
Tou na hoi daridrí.

He who goes to Badri does not come back alive. If he comes back alive he is never in want of anything.—*Bhagwan Das.*

236. **Garhwal—A Wonderful Spring.**—At Reti Kund, which is situated near Kidárnáth, there is a spring in which the utterance of the words "*Siva, Siva, Mahadeva*" produces bubbles in the water. I tried with some other words and phrases, such as *Jai Sri Rámjí, Jai Sri Krishna ki! Om sat Chidanand!* but no bubbles came. It was only the words *Siva, Siva Mahadeva!* which produced the bubbles in the water.—*Girija Dayal Nigám.*

237. **Punjab—A Joke—Camels and Donkeys.**—It is a joke in the Punjab that when a Muhammadan falls from a camel he says *Bismillah*—"In the name of God!" and when he falls from a donkey he says *Jaldimar*—"May I die at once!"—*Ghulam Husen: Kasur.*

238. **Rohtasgarh—A Legend.**—On the other side of Rohtás there is a glen called the Kauriyári, of which a romantic story is told. The Princess of Rohtás, it is said, was a lady so pure and ethereal that every morning she stood on the floating leaf of a lotus and poured water over her head from a pot which had not been touched by fire. One morning, however, she found herself sinking. She asked her husband what fault she had committed. He said that he had merely resolved to have a census of his people, and so had bidden each man to bring a cowrie and place it in a heap. But his subjects, misunderstanding his object, had each brought a cowrie made of gold. He showed the heap to the Princess, who immediately ordered it to be thrown into the glen, which was thus called Kauriyári.

239. **Eastern Districts, N.-W. P.—The Folklore of Oxen.—**

Kár kachhauti, sánwar bán,
Juahín chhári jani lehé án,
Jahán dekha rúpa dhaur,
Uhán dihé dám dúi aur.
Jahán dekhá lál bairiya,
Uhán dihá kholi thailiya.

The ox black under the thighs with black and white hairs—purchase none other than these. When you see one silvery white give a couple of rupees more and buy him. But when you see a red ox, open your money bag and purchase him at any price.

Kalua bardha bara ke chhánh,
Har jin nádheh hamáré bánh,
Har dúi dekhi bardha tín.
Janwa tú chalbeh ek harái,
Tohka debon chuni karái,
Janwa tú chalbeh eson sál
Tohka debon ghiu moi dál.

Black ox under the banyan tree says:—"Don't depend on me to work your plough. What is the use of three oxen for two ploughs?" The master answers:—"Plough only one furrow for me and I will treat you to some refuse grain. Do my work for a year and I will reward you with pulse mixed with *ghi.*" Black oxen are always lazy and untrustworthy.—*Lakshmi Narayan.*

240. **A Proverb and a Folktale—Ek-na-shud-do-shud.**—This is a Persian proverb. It means not one but two. It is used when one thing occurs after another. It is generally used for calamities. The story in connection with this is as follows:—

A beggar learnt a charm and used to go to the graveyard, and so soon as he uttered the first part of it the dead body used to come out of the grave and make over his shroud to him, and when he uttered the other part, it used to enter the grave again. By selling the shrouds obtained in this way he supported himself. One day a poor man came to him and requested him to teach him the charm, and having learnt it he went to another city and pronounced it over a grave. The dead body came out quickly with its coffin, but he, struck with horror, forgot the other part of the charm and fled away. As he was running the dead body pursued him with the coffin. This so frightened him that he went to consult his teacher. When he went to his house he found that he was dead. He then searched for his grave, and going near it he pronounced the spell. The dead body of his teacher also came out and offered to make over his shroud to him. He instead of taking the shroud, fell upon his knees before him, and asked him to tell the other part of the charm, but it was no more his late teacher but a dead body which would not speak to him, but continued to follow him with the shroud. The poor man ran away, calling out on all sides *Ek-na-shud-do-shud*, and at last died.

Another version runs as follows:—

A certain weaver was in the habit of digging up graves and stealing the silver coins which were buried in the mouth of the corpse by the relatives of the deceased. The souls of the dead bodies had no rest in heaven in the absence of the silver coin which served as their travelling expense; and they were praying for the death of the weaver, which request was accepted by the Divine Being, and the weaver breathed his last, leaving a will to this effect, that his son should follow his profession. When the son entered the cemetery and opened the grave, he removed the silver coin from the mouth of the corpse and took the shroud also for his clothing. The soul having been deprived of cash and feeling cold in want of his coffin-sheet, called out "*Ek-na-shud-do-shud.*"—*Bhán Pratap Tewári.*

241. **Fairy Gift Legend.**—With reference to Note No. 643 in *Notes & Queries* for January, 1893, there is a similar one related about the gift of barley, which turned into gold by a *Siddh* (Saint) to a shepherd who grazed his cow. The cave of the *Siddh* is still marked on the hill near the village *Niwarí*, about four miles from Chhatarpur, on the Banda road.—*Bhagwan Das: Chhatarpur.*

242. **Sacred springs connected with the Ganges.**—There are numerous sacred springs which are supposed to be connected with a subterranean course of the Ganges. An instance is given in the case of Chângdeo by Abul Fazl (Jarret: *Aín-i-Akbari* II, 224). Can any one add to the instances of this belief?—*W. Crooke.*

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POPULAR RELIGION.

243. **A Sweeper Saint.**—(Continued from para. 205).—Báchhal, as she looked backwards, relaxed her grasp upon the bridle, and before she had divined the stratagem, Záhir Pír had vanished. A hoof-print impressed on the desert, ten miles outside the city, was the sole token of his passage.

That evening Pitaurí Ráe of Delhi was sleeping in his bed-chamber. Suddenly he was uplifted by a hand unseen and flung upon the pavement with such violence that blood spurted from his nostrils. "Who art thou?" he cried.

"I am Záhir Pír," replied a voice. "Ten miles from Bágar is a hoof-print, over it build me a shrine."

"I see thee not," said the wary king, "how shall I know that thou art a saint?"

"I will give thee a sign."

"Be it so. Full gladly will I bear the charges; but the walls must be built by the hands of Hemú Bania. By that sign will I believe."

The monarch waited for a reply, but none followed. Hemú Bania had been the banker of Rájá Jewar. He was now blind and palsied and leprous. As he was lying on his bedstead, he too was uplifted by a hand unseen and flung upon the pavement with such violence that blood spurted from his nostrils. "Who art thou?" quavered the cripple.

"I am Záhir Pír," replied a voice. "Pitaurí Ráe hath promised me a shrine which thine hands must build."

"A bonnie shrine," croaked the leper, "will be built with these blind eyes and palsied fingers. Cure me but so far that I place even one stone upon another. Verily I will believe it as a sign."

Straightway the miracle was performed; his leprosy was purified; his palsy vanished; his eye-sight was restored. Hearty as in the flush of manhood, Hemú hurried to Pitaurí Ráe, who was amazed, and forthwith bestowed on him untold treasure to erect a shrine for a saint so potent. That shrine still exists; and the blind, and the palsied, and the leprous, have but to apply powdered sandal-wood to the cenotaph, from which a fragrant moisture is sweated. Should this moisture fail to heal such ailments, the saint is not at fault, but the sufferer's conscience is impure.

The worship of Záhir Pír is, strictly speaking, peculiar to those sweepers who have migrated from the west of Delhi (*pachhán*). The emblems of the ritual are two in number.

(*a*) A trident (*sáng tirsul*).
(*b*) A banner (*nishán*).

The trident is, of course, the weapon which Záhir Pír received from Gorakhnáth, and by a brandish of which, like Ghári Miyán, he beheaded whole armies. It must be recollected that this Gorakhnáth was "the Brahmanical opponent of free-thinking reformers" (*Panj Leg.*, page 127 *note*), and was, above all, respectable and dignified; while the worships of Záhir Pír and Ghází Miyán are vulgar and upstart in their character. I take it that this legend of the investiture with a trident has been interwoven to supply the mushroom ritual with some respectable origin and authority. The banner consists of a large bamboo, usually, but not necessarily, adorned with gaudy hangings and gilded cocoanuts.

The pennon is always dark-blue (*lilá*) in colour, to commemorate the stallion *Lila*. The two cocoanuts, often covered with a kerchief, represent the heads of the twins *Jaurá*. A number of wicker serpents are often affixed near the buttend. The summit is fitted with a rope-like crown, adorned with peacock's feathers, and giving the whole, to the cynical observer, the appearance of a homely besom, which possibly was its origin.

The best-informed of the scavengers deny that the banner has any other meaning than to invest the proceedings with splendour, while a popular and grotesque opinion prevails that it represents the saint's walking stick (*chari*).

The ministry consists solely of scavengers appointed for these purposes.

(*a*) A devotee (*bhagat*).
(*b*) Several standard-bearers (*ghorá*).
(*c*) A constable (*kotwál*).
(*d*) Several musicians (*suwayyá*).

At sunset on Sáwan Purnmáshí, the clansmen, headed by the devotees, advance, in procession, to some open space already selected. The banner is carried by the standard-bearers with much leaping and prancing, from which their title of "stallions" is stated to be derived. It is not, however, at all impossible that the title is a corruption of Mohamad *Ghori*, standard-bearer of Ghází Miyán, and that the antics were introduced in consequence of the false derivation. At the head of the standard-bearers, marches the constable, who maintains order by a whip with iron chains for thongs. The musicians chant the praises of the saint to the tabor (*dairú*). On arriving at the space selected, the trident and banner are planted. Under them is constructed a wooden platform (*chaukí*) to receive the offerings which are as follows:—

TABLE.

No.	SAINT.	OFFERINGS.
I	Záhir Pír ...	(1) Short bread (*malida*). (2) Puff cakes (*batásá*). (3) Sweetmeats (*laddú*). (4) He-goat (*bakrá*). (5) Chick-pease porridge (*chane-ka-dál*). (6) Baker's bread (*tannúri-roti*).
II	Narsing ...	A panful (*karhái*). (1) Flour (*maidá*). (2) Sugar (*chíní*). (3) Clarified butter (*ghí*) and sugar-water (*sharbat*).
III	Bhajju ...	(1) Entrails of the he-goat roasted on a spit. (2) Country-spirits (*sharáb*).
IV	Baja ...	A pot of milk.

The interval between sunset and midnight is occupied by the clansmen, males and females, in preparing these dishes, and listening to songs of the musicians in honour of the four heroes. The sacrifice of the he-goat under the banner by the devotee is purely symbolic, and consists merely in slitting its left ear. The owners thereupon slaughter it apart and offer its flesh when roasted. At the moment of midnight, the devotee kindles a fire, into which he pours a libation of clarified butter. Into the blaze he casts a little from each dish, and simply repeats the name of the hero to whom it is offered. A general banquet concludes the proceedings.—*R. Greeven, C. S.*

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244. **Horoscopes.**—We often hear of native horoscopes. The following is thegenuine horodscope of an English baby-boy, prepared by a learned Pandit.

It is customary with astrologers to begin a horoscope with a few Sanskrit verses in praise of Ganesa (the god of good luck). The opening lines of this horoscope are, therefore, verses in praise of that deity:—

"I salute Ganesa, whose cheeks are overflowing with drops of water of bloom, and to suck

which a number of bees are swarming; he who gives all the boons that one may crave for, and who is the master of all desires. May the sun and the planets, the *nakshatrás* and *ráshis* (asterisms and conjunctions) give long life to him whose horoscope this is."

On Sunday, the 30th November, 1890, in the morning wise Mrs.——was blessed with a son, who, according to the favourable astrological conjunction of stars, will be lucky, wealthy and learned.

Sunday, the 30th of November, at 7 A. M., 1890 *A. D.*

1947 (Vikrama's year). 1812 (*Sálíváhaná's* year),; the fourth of the dark half of Aghan; the Shukla yôga: Punarbasu asterism; 33 *ghari* 16 *pal: Shukla yog* 36 *dand* 33 *pal: Bap karan* 4 *dand* 50 *pal.*

N. B.—The date, day, *nakshatra*, *yog* and *karan* are technically termed in astrology Pancháng.

In the same month on the same day *dín pramán*, *i. e.*, the length of the day was 26 *dand* 16 *pal*, and that of night 33 *dand* 44 *pal*. Thus 24 hours are equal to 60 *dand*.

The child was born 3 *dand* 13 *pal* after daybreak. At that time the *dhana* (the archer) *lagan* (period) was approaching. From this it is concluded that the child was born with his head facing the east and legs facing the west. It is also learnt that at the time of delivery there were four men present in the house. Two of these persons attended the mother at the time. Also the cot on which the mother slept during the preceding night had one of its legs cracked. The mother wore coloured garments at that time.

The *ráshi* name of the child is, according to astrology, that which begins with "*ho*."

N. B.—Based on the above *lagan* and *yog* (union of stars), the astrologer makes a *burj* (square) technically called *khat burj*. In this *burj* there are six houses, as they are called. As has been said that this is founded on the *lagan*, the six houses are occupied by the planets, and they share parts of the *lagan*. A *lagan* (period) is divided into 30 parts (*ansh*). In this horoscope the *lagan* is as follows:—The master of the *lagan* is *Vrihaspati* (Jupiter), the master of *horá* (the 24th part) is *Súrya* (the sun), the master of *Nawamánsh* (ninth part) is *Mangal* (Mars) and master of *Dwádashánsh* (12th part) is *Sanishchar* (Saturn).

The sun is in the twelfth house. The child's birth will be, therefore, attended with the increase of general expenditure. But *Shukra* (Venus), *Budh* (Mercury), and *Vrihaspati* are also in the same house. The expenditure will, therefore, be on useful purposes of the family, and the child himself be liberal and charitable.

The master of the ninth house is the sun, and that of the tenth house is Budh (Mercury), and that of the eleventh is Shukra (Venus). The three planets have, however, united together, and the result of this union is that the child will be lucky and a favourite of the Royal Court, from which he will gain considerable riches, distinction, and honour. All this will go to make him a perfectly happy man. According to astrology, the union of these planets bodes that the child will be intelligent, learned, and of excellent temper. He will be strong-bodied as well. His pleasure will consist in collecting good things from various countries. Considering the *lagan*, the following qualities should be in the child:—

Fair-complexioned; sweet-tongued; fond of sweets; golden-haired; eyes slightly yellow. In childhood thin-bodied; ever and anon catching cold; not able to bear heat. Though often out of sorts, yet fast recovering. The master of wealth is in the ninth house, and so is the master of brothers. The result of this situation of the stars is that the elder brother will be very lucky and influential, and likewise live long. He will be very learned, and able to do great things. He will love the person whose horoscope this is very much. The members of the family increase, and wealth and prosperity multiply.

The master of the fourth house is in the twelfth house. The child's mother will, therefore, suffer at times from ill-health. The child will not care to make many friends. The friends will often be of little service to him. Gems and jewels will increase in the family, and new houses and conveyances be made and purchased. The master of the fifth house is in the second house. The master of the fifth house, Mangal, is in company with Vrihaspati, and is carefully watching his real house (fifth). This circumstance bodes that the child will be versed in two kinds of learning. He will maintain himself on what he earns through the mere dint of wisdom and worth.

The master of the sixth house is Ráhu (the ascending node). This bodes that the child will often be in fear of ill-health and foes. But the objects of fear will soon cease to exist if astrology is at all to be trusted. The child shall pass his childhood in the family of his maternal uncle, which family shall suffer a loss when the child becomes six years old. That loss will soon be repaired. In short, if Ráhu is in the sixth house, all kinds of trouble and danger can do no harm to the child. The master of the seventh house is Budh (Mercury). He is in the present case elsewhere, and the moon is in his house. This foretells that the child will be married in a high

family. He will have illness chiefly from cold. He will be playful and good-tempered in childhood.

N. B.—According to astrology, two kinds of children are born in the family. Firstly, those who come down from heaven; and secondly those who come up from hell. The following prediction is the decision of this:—

In the ninth house is Sanishchar (Saturn). From this we come to the conclusion that the child has come down from Paradise, and consequently be well-behaved and virtuous. In the prime of his youth there will be made, by the grace of God, some additions to the family's wealth and power.—*W. Crooke.*

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245. **Gorakhpur—Worship of Nur Chandra Chaubah.**—At the western end of the town of Gopalpur in Gorakhpur there is a popular place of worship called *Chaubáh Bábá ká Thán*. It is a circular platform shaded over by the branches of a ním tree that stands by it. On the platform earthenware images of elephants and horses lie huddled together. Núr Chand is much revered by the inhabitants of the town, as well as by those of the entire territory which, in former times, extended to seven *kos* from Gopalpur in all directions. The prince and the peasant, the high and the low, the Hindus as well as the Muhammadans all alike worship and adore the hero. When one intends to go abroad in search of employment, he thinks it his duty to worship the Chaubáh with sacrifices of hogs and black goats. A particular family of Chamárs known as Dhárhi officiate as priests at his worship. High caste Hindus do not sacrifice hogs themselves, but through the Dhárhi. In marriages, the bridegroom, before starting for his *sasurál* (the house of the father-in-law), has to walk round the platform five times, having a corner of his garment joined with that of his mother. This done, the mother smears the biggest image of an elephant, which represents Chaubáh Bábá, with red lead and curds. She then, taking off the bridegroom's crown (*maur*), places it at the feet of the statue. The Dhárhi in the meantime sacrifices pigs to the *dihwár* or local gods, and coming up to the bridegroom and the mother, pronounces blessings over them on behalf of Núr Chandra Chaubáh. The bridegroom then puts on his crown, and bowing down to the deity, starts for his bride's house. Núr Chandra, strangely enough, does not like offerings of liquor. To him is offered, instead of a libation of liquor, cloves pounded and mixed with water. When any one is entangled in a serious case, he vows to offer sacrifices to Núr Chandra. It is the belief of the inhabitants that the Chaubáh Bábá influences the judicial officers to give a verdict favourable to his votary. When cholera breaks out the inhabitants raise a fund by subscription, and devote it to the worship of Núr Chand. The local Ráj family offers sacrifices of buffaloes and goats on the 9th lunar day of Kuár, both on the platforms of Chaubáh in Gopalpur and in Dhuriyapár. Now, the question is who Núr Chandra is, and why the people pay him so much reverence. There is a story related by the inhabitants, which throws light on these points. The story runs as follows:—

Once upon a time a Rajá of Gopalpur, Núr Chandra by name, was taken prisoner by the King of Delhi and carried there for refusing to pay tribute. The Rajá was thrown into prison at Delhi and told to become a Muhammadan if he wished his release. The Rajá was a pious Hindu, and consequently preferred death to loss of religion. When no amount of temptation and persuasion could change the mind of the Rajá, he was condemned to death. He was given a day's time to think over the matter. The Rajá had nothing to think over. He had decided to die the death of a martyr. In the meantime a fellow-sufferer told him to make a vow to the Chaubáh, who was the patron saint of Delhi, and that he alone can release him. The Rajá at once vowed that if he escaped death at the hands of the Muhammadans, he and his posterity would worship him always. This vow saved the Rajá. On the same night when the guards were fast asleep the prison door was thrown open by supernatural agency, and the Rajá with his followers fled from the prison. When he came to Dhuriyapár, which was in those days the capital of the Gopálpur Ráj, he made a *thán* or platform for the Chaubáh and used to worship him. He made a proclamation throughout his territory that all his subjects should worship the Chaubáh. After his death one of his descendants removed the capital from Dhuriyapár to Gopálpur, and there, too, he made a *thán* for the Chaubáh, and made a similar proclamation. This event happened some 18 generations ago. The exact date is not known. The generations have been ascertained from the genealogy of the Ráj family.—*Ram Bakhsh Chaube.*

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246. **Mirzapur—Shrines.**—In Chakia, which is situated in the south-east corner of the district of Mirzapur, there is a temple of Mahakáliji, built by the Maharaja Udit Narayan Singh, predecessor of the present Maharaja of Benares. This temple is a very magnificent one, and is held in much veneration by the people all over that part of the country. It is situated on the western side of a beautiful tank, all of stone. The interior of the temple is decorated with the

sacred *mantras* of the Veda in the Sanskrit language. Within the temple, hangs a bell similarly decorated with *mantras;* and the popular saying is that this bell rings of itself once in a year in the month of Baisakh, when the anniversary of Mahakáli is performed. This bell is also worshipped every day. It is also believed that if a man solemnly and with a pure heart asks for anything, his prayer is fulfilled. He-goats, sweets and cakes form the principal offerings. During the month of Chait a fair is held here for three days. People come from long distances. Horses, camels, oxen, elephants, cows, &c., and also many other things, are sold. The Maharaja has assigned a village for the performance of the *pújá;* and a priest remains there to perform the ceremony. While the Maharaja is at Chakia, he goes every day to the temple to worship, and a he-goat is offered each day.

At a distance of two miles from Chakia to the west is the temple of *Ban Devi*, surrounded on all sides by the jungle. The Devi has been put there by the late Maharaja Iśwari Prasad Narayan Singh. A priest is maintained there for the performance of daily worship, and Rs. 10 are allowed for the expenses. The traders carrying grain to the south are the principal worshippers. After the *mela* at Káliji a fair is held here also, which lasts for one day only. The worship is performed in the same manner as at Káliji.

At a distance of two miles from Chakia towards the east is the abode of *Manglá Devi* on the bank of the Karamnasá. It is said that the demon Márích lived here in his fort at Mangror. Ruins of this fort or kot may still be seen in some places. There is a distance of about two miles between Kerá and Mangror, two villages, now apart, but said to have formed one city in times gone by. The name of the parganá Kera Mangror is traced to this source. The late Maharaja established Manglá Devi in Mangror. A fair is also held here annually in Chait. The mode of worship is the same as has already been said in the case of Káliji at Chakia. Rs. 10 a month is given by the Maharaja for expenses, and a priest is maintained. Monkeys are to be found in abundance at Mangror; but the monkey-trainers do not take them, for it is said that the Mangror monkey can never be taught to salute any person, probably still retaining his old independence of spirit.

The famous shrine of Bábá Latif Shah Barri is situated at a distance of three miles east of Chakia, on the right bank of the Karamnasá river. Latif Shah was an inhabitant of Turkestan. About three hundred years ago he came to this place and took up his abode here. It is a beautiful place, surrounded on all sides by dense forests, and the Karamnasá runs its course, falling here and there in cascades. When Latif Shah arrived there he found a Hindu Jogi, named Banwaridas Kanphata, living there. Latif Shah lived for some time at peace with the Jogi, but the latter much disliked him, and gave him all sorts of annoyance. It is related that one day Banwaridas seated himself on a deer skin in the middle of the river and challenged Latif Shah to do the like if he possessed any powers. Latif Shah went to Banwaridas on a sandal, and snatched away the sacred book *Gutká*, which Banwaridas much honoured, keeping the book always on his head, and on the strength of which he used to perform these miracles. Banwaridas became powerless, and leaving this spot took up his abode in *Kaurihár*, a village near by. But he did not altogether give up annoying Latif Shah, whereupon the latter one day caught hold of Banwari and threw him in a well, where he died. A *math* marks this place. This was the time of the Gaharwárs, who greatly respected Latif Shah. Some two hundred and fifty years ago Latif Shah breathed his last. The shrine marks the place where he used to live. He is worshiped by both Hindus and Muhammadans. Rajá Balwant Singh gave two villages to the faqirs living there for the services of the shrine. The persons whose wishes are fulfilled offer *malida* (wheat bread mixed with butter and sugar and pounded together), *rewri*, sweets, he-goat, fowls, and sheets of cloth. It is also said that tigers used to come every day and sweep the shrine with their tails. But this has now ceased; only a leopard comes on Thursdays and Fridays. It is said also that two disciples used to live with Latif Shah and feed him by begging. One of these knew alchemy, and used to make gold, wherewith he purchased delicacies for the Bábá. One day when Latif became aware of this he extracted the mixture from the bag and threw it in the river. The chelá ceased bringing the delicacies. The Bábá scolded him severely, and ordered him to jump into the river and get it out. The chelá did so: but seeing horrible sights he came out in terror and asked pardon. The Bábá then told the chelá that his (chela's) compound was false; and that he could turn anything into gold by throwing water upon it. He did turn a portion of the hill into gold in this manner: but when men began to carry it away he ordered the gold to turn into charcoal; and the hill for some distance looks like coal to this day. People also say that if a man with a pure heart goes to the shrine and remains there on Thursday and Friday nights, and makes any prayer, then the Bábá informs him at once whether his prayer will be granted or not.—*Mul Chand.*

ANTHROPOLOGY.

247. **Almonds used as Coinage, &c.**—Mr. H. Balfour, Curator of the Pitt-Rivers Museum, Oxford, writes:—In regard to Note II, April, 1893, I can add the following from *Tavernier's Travels*, edited by Ball:—"There are still two other kinds of small money in the empire of the Great Mogul; these are small bitter almonds and shells. In the Province of Gujrat alone they are used as small change. These bitter almonds, which they bring from Persia, they call badam. They are so bitter that colycinth is not more so, and there is no fear that children will amuse themselves by eating them. They sometimes give 35, sometimes 40 of them for the *paisa*." They seem to have been of somewhat greater value than cowries. I also have a note that in the great almond districts of Europe, almonds form a standard and pass as currency.

Regarding Mr. Ladell's note in the same number (36), I may say that wooden tallies are used all over France quite commonly at the present day, not only in the out-of-the-way districts, but in large towns, such as Lyons. I have collected them from Britanny, Normandy, Savoy, Lyons, the Auverne, and have examples from the Basque regions. I may also mention that, as far as I can see, each district has its peculiar form, which seems to be adopted by all the bankers of that district, some being mere natural sticks split and others being carefully finished. The Lyons examples are clumsy ones, those from some parts of Savoy being the neatest I have seen. They have been used fairly recently in England (Oxford for example), and I have two examples of the old Exchequer tallies in the Museum. A form of "votive rosary," so to speak, comes from Ireland, consisting of sticks notched to record the number of prayers uttered which are left in sacred places as an offering.

I lately added to my collection a wooden and an iron stand for clay lamps from Rajputana, and a curious netted tinder pouch from the same part of the country.

Is it possible to get any of the North Indian stone arrow heads mentioned in the May number of *North Indian Notes & Queries*, by Mr. J. Cockburn? They are of much interest, and not to be found in our English Museums as far as I know.

[I would again ask if some examples of tallies or notched sticks for recording sales and similar transactions cannot be found in India.—Ed.]

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248. **Palamau—The Kharwars.** — Another name by which the Kharwárs are known is *Athára hazár:* this, like the name *Bára hazár* applied to the Cheros, is, I fancy, a mere local appellation. It is alleged that when Bhagwant Rái first seized the pargana he was accompanied, or afterwards joined, by an army composed of Cheros and Kharwárs, numbering 12,000 and 18,000 men, respectively, and that the two tribes were afterwards distinguished as *Bára hazár*= Cheros, and *Athára hazár*=Kharwárs. In point of character the Kharwárs much resemble the Cheros. They are, however, I think, a fiercer and more warlike race. They are, if anything, a prouder race than the Cheros, and it is this pride which has, in a great measure, been their ruin. They are continually hugging the idea that they are, or were, a great people, and content themselves with this, without making any attempt at improvement or progress: most of them follow the plough, but none of them will carry earth upon their heads. Socially they are a kind, warm-hearted race. They are, however, fond of brooding over wrongs suffered, and have little of that light-heartedness which so distinguishes the Kols. They are slow to anger, but when roused, their features become distorted, and their eyes light up with a gleam which shows much of the savage. There is very little crime of any sort among them, but once they take to a vicious life, they become desperate members of society. As a rule, I should say, they are truthful, honest, and simple; at the same time their sufferings have considerably blunted their feelings, and they often seek to impose by pretending a simplicity which they do not really possess. I had every opportunity of studying their character during the settlement operations, and was frequently surprised at the shrewdness they often displayed in argument, and how cunningly they would sometimes pretend not to understand what they really did not wish should take place.—*L. R. Forbes: Settlement Report*, p. 39, *sq*.

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249. **Points of contrast between Europeans and Asiatics.**—In continuation of my note regarding the use of the flexor and extensor muscles by Asiatics and Europeans, I promised to draw attention to further evidence of the dependence being placed solely on the flexors by Asiatics observed by me, which were not so self-evident as those illustrated, though clearly originating from the habit.

Taking off the shoes as a mark of respect.—The necessity for squatting, so as to be in a position of rest, by those that use their flexors, has been illustrated, and it would obviously never do to soil the carpet on which they squat, nor could sitting cross-legged be performed with shoes without soiling the clothes, and the

practice of taking off the shoes in a sitting-room originated from necessity. It is easy to follow how it came to be regarded as a mark of respect. Taking off the hat, as a mark of respect, is stated by some one to have originated among Europeans at the time armour was worn, when taking off the helmet, placed man in the power of those he visited, and not doing so indicated want of confidence. I do not think this is a correct idea. I find that the Bhotiyas of the Gharwal district salute by taking off their caps, and they wear long felt boots which are not easily taken off, and this readily explains the origin of the practice with them.

Spoons and Forks.—Neither spoons nor forks can be conveniently used while reclining or squatting on the ground, and so Asiatics do not use them. The use of these articles requires a fixed position of the head over a plate. The Asiatic prepares his morsel in a dish a distance from the body, into which the crumbs fall, and then conveys it to his mouth: practice enables him to trim each bolus very neatly, and once this is done it matters little what position the head may be in. We can easily see how he came to be so particular about *jhuta* (the impurity of anything that has once been in contact with the mouth), because what food falls from their mouths, having nothing legitimate to catch it, is naturally rejected. The extensoral European, who sits at a table with a plate under his spoon, is not so particular in the matter, and has no compunction about picking up fallen morsels. The natives of India say that one proof of the mango being the most delicious fruit is that, however particular a person may be, he never hesitates to return the stone to his mouth over and over again.

Cup-handles.—As pointed out before, the Asiatic invariably conveys things to his mouth, knuckles downwards. In eating things of the consistency of boiled rice, for example, he makes up a bolus with all five digits, thus making a channel of the four fingers, the thumb is placed at the back of the bolus. The tips of the fingers are placed over the lower lips, palm upwards, and the food is pushed into the mouth with the thumb. Now to seize a cup-handle the knuckles must be up, so Asiatic cups and *katoras* are shallow vessels intended to be held in the palm of the hand. They have here in later years commenced using a brass vessel shaped like the European tumbler and call it a *gilás*, but the name, a corruption of glass, shows clearly that the vessel is not of oriental origin. They use it, however, in the same way as a katora, *i. e.*, with the bottom on the palm of the hand and handle it when empty, and generally in a very awkward way, never seen in Europe, *viz.*, with one finger within over the rim.

Sounds.—Asiatics do not whistle naturally on the European method. A cook-boy in a European regiment frequently acquires the art, but obviously with a great effort, judging from the exaggerated protrusion of his lips, which take the form of the top of a steamer funnel. Natives have often told me that they consider whistling a strange and peculiar habit of Europeans. The fact is, the lips are protruded by the extensors. The Asiatic method of whistling is to draw the lips over the teeth and whistle through the teeth in a peculiar minor key. If a single and shrill whistle is required it is done either by pinching and drawing out the lower lips with the fingers, or by putting two fingers into the mouth, tips touching.

The European stops his cattle by saying something like "*woa*," which I classify as an extensoral sound, for it has a tendency to project the lips. The Asiatic produces a piping sound by compressing his lips and sucking the wind which is flexoral, and the people in the Himalaya carry it still further by biting the lower lips and producing a sound like sucking a cobbler through a half-choked straw. There are words that we might call flexoral and extensoral from the muscles of the tongue called into play in pronouncing them. Those in which the tips of the tongue is made to keep down by the flexors, are flexoral, and those that require to have the tips raised to the roof of the mouth or upper teeth are extensoral. The soft *D* and *T* of Orientals are flexoral sounds which Englishmen for one rarely succeed in pronouncing as they use the extensoral form, the hard *D* and *T*, and say ḍarwázá instead of darwázá, ṭum instead of tum. Observe the ع (*ain*) غ (*gain*) خ (*khe*) ق (*kàf*) گ (*gáf*) of the Semetic producing sounds, so some one discovered, like putting a stick into wet mud and pulling it out again; it is only by blocking the throat with the base of the tongue which must be done by depressing the tip that the sounds can be produced. The tongue is left loose in the mouth in talking in English, and it is rarely, if ever, required to be clamped down. I have observed that Mr. Hudson, our famous comic actor and jester, in imitating a negro-speaking English, clamps his tongue down and talks like a tongue-tied person. The theory I propound is perfect in my own conception; but whether I have succeeded in conveying the idea to my reader or not I cannot say. I can trace the difference in every form of speech in English and Hindustani. I will, however, give another example. The euphonic repetition natives indulge in is unknown in English for one language, roti-oti, lota-ota, luchha-uchha, dal-al. It will be observed that wherever the initial letter is extensoral, that is when the tip of the tongue has to be raised, it is coupled with a symphonic addition, in which the

tongue is depressed more or less, generally the word itself *minus* the extensoral letter. This is not done with words that have a flexoral initial letter like *sahab*, *albat*, *afsos*, *tum*, and the like. The speaker will never say *tum-um* because the *T* .. is not an objectionable letter, but will repeat the word and say *tum tum karne laga*.

Extensor muscles everywhere are backed by antagonistic flexors. When the extensors are brought into play and checked suddenly an effort is required; but if allowed to bring the member to a state of quiescence by the reflex action of their own flexors, no effort is required, and I will not say laziness, but langour; the result of heat is partially the cause of this form of articulation, and will no doubt account for the use of the flexors being so general in warm climates. It is easier to say dol-ol than dol because the former is an extenso-flexoral word and the latter purely extensoral. In the same way it is easier to lay the accent in the first syllable of a word, as is usual with natives in India, than on the middle or last syllable, as we do in English. The Babu says *Cal*-cutta and the Englishman Cal-*cut*-ta: persistence by the members of either nationality in their own form of accentuation in this respect is the chief cause of one never pronouncing the language of the other correctly. The native will say *ap*-plication instead of appli-*ca*-tion, and the Englishman it-*tí*-fáq instead of *it*-tifáq.

The eyes.—I have observed that Indians do not usually wink with one eye as the knowing among us do, but generally with both eyes. It is rarely one observes this; but a native gentleman friend of mine, who was partially educated in England, habitually does so. Can it be that it is because if one eye only were used it would throw a strain in the extensors of the open eye?

If we accept the conclusion that heat and the resultant langour is the reason why the flexors are more used than the extensors, it will account for other peculiarities which should not be mixed up with the present purely physical question. Langour will be found to be the cause of many differences in morals, behaviour, style of speech, way of thinking, and of construing the behaviour of others, which should be treated of separately.

The human being appears to be an exotic animal in a cold climate. All exhibitions of strength in the animal kingdom, such as the flight of birds, strength of jaw, power of forearm, climbing agility, power of jumping, speed in progression, are invariably performed with the flexor muscles, which are always larger than the extensors. Comparative anatomy teaches us that the human frame is built muscle for muscle and bone for bone on the same model as in the animal kingdom, and it is logical to believe that man would also display his greatest force in the exercise of the same muscle as animals. As a matter of fact, he does in warm climates, as we have pointed out. Asiatics have, beyond a shadow of doubt, been civilized longer than Europeans, so that the use of the extensors cannot be said to extend with civilization; the reason therefore must be sought in climatic influence.

The only reason that suggests itself to me is that a man in a warm climate requires to be slow in his movements. Rapid action generates heat by friction, and is not indulged in by them. The loss of stamina and tissue would be very great, and the subject would not last out as long as he would otherwise. In cold climates, on the other hand, activity as a means of generating heat is courted and tends to lengthen life. The extensors, as has been pointed out, can be acted upon with greater quickness than the flexors, and thus their use was increased in cold climates, where we must believe man to be exotic, as his natural development points to a life of flexoral motion. Dr. Darwin would search for the "missing link" in a climate like that of Borneo, the land of the Orang-o-tang, and there he is surely right. I have already pointed to one extensoral practice of the Bhotiyas who inhabit regions of perpetual snow, and it would be very interesting to note whether they have many others. If so, it would greatly support this theory. The Bhotiya-looking people who visit Naini-Tal periodically to dig and delve, use the extensoral European spade, shovel, and wheel-barrow.—*William Cockburn.*

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250. **Soap.**—It would appear that the Turks were well acquainted with the manufacture of soap in the 16th and 17th centuries. Evliya Effendi, who was born in 1611 *A. D.*, in his extremely valuable account of the professions existing at Constantinople in the census or rather processions of trade guilds made before Sultan Murad the IV in *A. D.* 1638, speaks of the procession of soap-makers, *Sabunjian*, of whom there were 500 men with 200 shops. Their first patron was said to be Jemshid, who made the discovery of fixing oil into soap accidentally. Grieved at his repeated failures to produce soap, his salt tears fell into the kettle of oleageneous matter he was experimenting with, on which the oil immediately became soap.

I have not Yule's *Hobson-Jobson* to refer to, but am under the impression that it is generally believed that the natives of India obtained their knowledge of soap from the Portuguese and French, and that the Hindustani *sabun* was derived from the French *savon*=soap. It would not appear that this is the case, and it is quite possible that the

French derived their knowledge of soap from the crusaders. That the religion of soap has not spread in Hindustan within the past three centuries is due rather to caste prejudices than to ignorance of its manufacture. Had its use been known to the early Hindus it must have considerably modified their ideas of ceremonial purity and religion. All classes of Hindus now recognize its valuable detergent properties, and I quite recently saw some Baniás having their heads washed with it on the banks of the Ganges at Sarsa. Káyasths use it largely in private.

Reference.—The Travels of Evliva Effendi. Translated from the Turkish by Kilter Joseph Von Hammer.—*J. Cockburn.*

[I cannot find any reference to soap in Yule's *Hobson-Jobson.* The Arabic *sábún* is probably from the Greek *sapón:* and the Arabs probably derived its use from the Greeks. Can any one give any information from Oriental authors on the subject and say how far its use is extending in India ?—Ed.]

251. **Lower Himalayas—The Raji Caste.**—The following account of the Rájis, a very interesting aboriginal caste from the lower Himalayas, has been prepared from notes by Munshi Bhawáni Singh, teacher of the Deoliya Kot School, Almora district.

This caste is known by two names—Ráji and Ráwat. These names are used by the people themselves as well as by outsiders. They say that they are descended from the domestics of the Rája of Katpur, by whom they were expelled for some fault. Since then they have been wandering about in the hills and forests, living on jungle produce. At the time of their expulsion the Rája of Katpur was Níl Kapál, but they cannot say how many generations ago he lived. This Katpur family, they say, reigned for thirty-eight generations, from Vikramaditya, son of Branjaya, to Biram Deo. All the members consider themselves equal and intermarry freely. Their appearance suggests a doubt as to whether they are really not the descendants of one of the higher castes. Their tribal deity is Bágh Náth, who has a shrine at Katpur, supported by an endowment of villages. They practise the ordinary Hindu law of exogamy, but are not allowed to marry two sisters. They are monogamous, but can keep concubines. The bridegroom's father, or, in default of him, a near relation, arranges the marriage. If the parties are minors the consent of the parents is essential. Some small bride-price is usually paid. Part of this is paid a few days before the marriage and the balance when the husband brings home his bride. The greater part of it becomes the special property of the bride; and if she be divorced, which can be done if she proves unfaithful or contracts leprosy, she takes away with her her share of the bride-price. A divorced woman can marry again, and the offspring of regular marriages, widow marriages, and those contracted with divorced women, all inherit equally the property of their father. The levirate is allowed with the usual restriction that only the younger brother of the husband can claim his widow. If the widow marries an outsider the guardianship of her children by her first husband falls to the brother of her late husband. They succeed to their father's whole estate; if there be no sons, his brethren succeed.

The baby is named five days after child-birth, and on that day the family eat specially good food. There is no trace of the couvade and no custom of adoption.

When a boy attains puberty his father goes and arranges the price of a bride for him. He pays something in advance to close the bargain, and then is feasted and remains there for the night. Then a date is fixed, and the bridegroom's father comes with his friends and relations, and takes the bride home. A betrothal cannot be annulled by the friends of the girl once they have received part of the bride-price in advance. The only ceremony at the reception of the bride into their family of her husband is that his mother rubs some yellow pigment on her forehead as she enters the house.

They bury their dead in any convenient place in the jungle. The clothes of the dead person and the sheet in which the corpse is wrapped are laid over the grave and not removed by the friends.

The children of the deceased and his younger brothers get their heads, beards and moustaches shaved, and the hair is thrown on the grave. They appear to perform no ceremony in the nature of the *sraddha;* and no loss of ceremonial purity results after death, child-birth or menstruation.

They call themselves Hindu by religion. They worship Deví in the month of October under a large tree with an offering of cooked food and animal sacrifices. When any one gets ill they worship the ghosts and demons of the jungle, but they erect no temples in their honour and make no pilgrimages. They appear to have no caste initiation ceremony and employ no priests. Their religious duties are performed by the eldest male member of the family. The worship of Deví is performed publicly by day, but that of ghosts and demons secretly at night. The special offering to Deví consists of goats, and of fowls to demons and ghosts. These offerings are made on the tops of hills or under some large tree. After the offering is made the meat is consumed by the worshippers.

Their festivals are the *Kark sankrânti* or passage of the sun into the sign of Cancer: and at Aries and Capricornus (*Mekha, Makara kí sankrânti*): marriage days and after child-birth. On these festivals they eat specially good food themselves and feed their relations and friends. They believe that demons and ghosts inhabit the tops of mountains, rivers, wells and ponds. If, after a visit to the jungle, a person becomes ill the attack is attributed to the wrath of the demon of the jungle. It is then necessary to propitiate the demon with appropriate sacrifices. The fields are haunted by a special demon known as *Chhal*, who is, as a rule, benignant. Though they have no annual feast in their honour, they live in excessive dread of the ghosts of their deceased relations. These ghosts are of two kinds: some are worshipped as the protectors of the household, and others because if neglected they bring disease and death.

Their chief omens are derived from the throbbing of various parts of the body. The throbbing of the left eye, or of any member on the left side of the body, forebodes evil; the reverse is the case of any throbbing on the right side.

They are much in dread of the evil eye and of demoniacal influence generally, and the favourite precaution is to bestow opprobrious names on their children.

They are not skilled in any special form of magic or witchcraft; but certain persons occasionally fall under the influence of a demon, and in a state of ecstasy pour out incoherent expressions which are regarded as oracles. In such cases the family guardian demon is invoked to expel the malignant intruder, and he instructs them which form of worship or sacrifice should be used. The name of these family demons is *Vaitála*.

They are not allowed to eat food which has been touched by Doms, Dhobis and similar foul castes. Their chief business is to act as the pioneers of civilisation by clearing the jungle. In this occupation they believe themselves to be much exposed to the attacks of the demons of the jungle, and in order to ward them off they bury in the earth some animal bones or hang them on a tree close by the place where they are working. They eat the flesh of pigs, cloven-footed animals and fish. They drink spirits freely when procurable. There is no food or drink specially reserved for males. All members of the family eat together in the same plastered enclosure (*chauka*), within which they place the leaf vessels in which they take their food. They are said never to use any form of salutation either to strangers or to relatives or friends. They are hospitable to visitors, and share with them their food of jungle roots and fruits. They are very shy, and when they see a stranger approach they run away and hide in the jungle. They have a dialect of their own, which is not intelligible to outsiders, and this language is always spoken by the women and children. Most of the adult males are able to communicate with strangers in rude Hindi. They are constantly on the move in search of jungle produce of various kinds, and it is only recently that they have begun to settle down and take to a rude form of cultivation. One of their chief industries is the making of vessels out of the wood of the *genti* tree; these they exchange in the villages for scraps of coarse cloth and grain. When they get any grain by barter or cultivation they hide it away in caves or tie it in bundles of leaves on the upper branches of trees. Meanwhile they live on roots and fruits, and return to their grain-stores only when pressed by hunger. Some roots and fruits they hide away in caves for use in times of need. Their cultivation is of the most casual and irregular kind, and is carried out by burning a patch of jungle and scattering grain in the ashes. The bride-price is always paid in coarse earthen vessels and implements for digging jungle roots. There can, however, be no doubt that they have improved much in recent years. They have been helped by Government to obtain cattle, and the younger generation show signs of taking more steadily to cultivation than their fathers.

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252. **Palamau—The Korwas.**—Their numbers have much diminished in Palamau in recent years. The body of the tribe appears to have retired to Sirguja and the fastnesses of the great hill-ranges in parganas Barwai and Kasmar. In appearance they have a greater resemblance to the African negro than any of the Múnda tribes—round faces, very black skins, large mouths, very thick lips, and broad flat noses. They are short, thick set men, with deep chests and broad shoulders, giving the idea of great power: at the same time they are exceedingly active. Like all wild tribes, they are very poor cultivators, and grow none but the hardiest of crops. They love a forest life, and subsist upon wild herbs and roots and the produce of the chase. They are very keen hunters, and spend half their time in the forest. A Korwa equipped for the chase is the very type of a savage. I have frequently come across them, both singly and in parties of ten or twelve, armed with bows and arrows, with small bright axes in their waists, stealing quietly through the jungle, tracking down the deer. Such men would be a dangerous enemy in jungle warfare, and doubtless they would fight well.—*L. R. Forbes: Report, p.* 43, *sq.*

FOLKTALES.

253. **How the Soldier's Wife foiled her Lovers.**—(Concluded from para. 221.) Next morning she loaded the four boxes on an ass, and in the guise of a merchant drove them off to the bazar. Now it was the custom of the King to go round and inspect his markets, and when he saw a new merchant there, he asked her what she had for sale. "Whoever buys these boxes," said she, "must buy them on chance, and the price of them is a lakh of rupees apiece." The King paid the price she asked, and then had the boxes opened, when the four youths appeared. Then he enquired into the case, and the woman said:—"This is the way these young rascals pursue unprotected women. How can any one be safe from them?" The King was wroth, and delivered the four to the executioners. Then she sent for her husband, and they lived happily on the money she had made.

[The oriental original of this famous story is probably the tale of Devasmita (*Tawney: Katha Sarit Ságara*, I., 85. The parallels are discussed by Clouston: *Popular Tales and Fictions*, II., 289 *ff.*) and in the *Book of Sindibad*, 311 *ff.*—Ed.]

254. **Lal Bahu, the Red Wife.**—Once upon a time there lived a jackal, and he had eaten all the fruit this side of the river, and wanted to get across, and did not know how to. At last he thought of the alligator, and went to the river side and called out to him, and when he came the jackal said:—"If you take me across I will bring you a Lál Bahu." The alligator agreed and carried the jackal across, where he stayed till all the fruit was done, when the same difficulty arose, and he knew he must get the alligator the Lál Bahu, or there was no hope of getting across; so this cunning little jackal stole some red cloth, and propped up some bones like a figure in the distance, and draped the red cloth on it to look like a sheet and petticoat, and then called the alligator and said:—"See, I have brought you the Lál Bahu, but she is shy of me, so carry me across, and she will come to you." The alligator did so at once. And when the jackal was out of the way the alligator called to Lál Bahu as he thought, but of course it could not answer because it was only bones. The alligator got angry and went up to it and gave it a slap: all the bones hurt his hand, and he discovered the jackal's trick. When he saw the jackal again he said:—"See, if I don't pay you off for this!" One day after a little time had elapsed the jackal came back and was getting up a fig tree on the bank of the river, when the alligator, who always laid in wait for him, caught his leg. The jackal thought "now I am done for," when a thought struck him, and he called out:—"You think you have caught my leg, but all the same you have caught the root of the tree." The alligator hearing this let go his leg and caught the root, thinking he had made the mistake. The jackal then jumped down and ran away laughing, which left the alligator more angry than ever. The alligator then consulted his friends, and they said "Try and get into his house when he is out, and then he cannot escape you." The alligator then watched for the jackal to go out and crept into his house. When the jackal came home he saw the track the alligator had left behind him on the sand and guessed at once who it was, so he called out:—"House, house, is all well;" but the alligator kept very quiet. The jackal then said:—"Something must be wrong. My house always answers me when all is well." The alligator at once said:—"All is well." The jackal laughed to himself and ran off, but soon returned, dragging a dry prickly bush, and placing it at the door, set fire to it, and called out in delight:—"I knew you were in there, Mr. Alligator. Have you ever heard of a house that spoke? You will plague me no more." The smoke smothered the alligator inside the house, and the jackal lived in peace the rest of his days.—*Irene Briscoe: Bulandshahr.*

255. **The Sparrow and the Shell*.**—There was once a hen-sparrow who found a cowrie (shell) with an eye in it. She sat on the top of a tree and began to boast:—"I have that which the King has not." When the King heard this he was wroth and sent his men to catch the sparrow. They caught her, and when they searched her nest they found only the cowrie (shell), which they took to the King. Then the sparrow sat at the gate of the palace and began to cry:—"I was the King's banker, and he has borrowed all the money I had." The King was still more angry when he heard this, and told his men to catch the bird and bury her in the ground. They did as he ordered: and it so happened that soon after a dog came up, and smelling the bird, began to scratch the place, and taking her out alive, was just about to eat her when she said:—"Friend, if you intend to eat me, please wash me first." The dog washed the mud off her, and was going to eat her when she said:—"Please dry me first." So the dog put her out in the sun to dry, and when she was dry he opened his mouth to devour her; but she said:—"Let me flap my wings and shake out the dust; if you don't, perhaps you may find me gritty." When the dog gave her time to shake her wings she flew off and sat on a tree, and the dog had to go off hungry.

* A Folktale told by Shiu Sahái, Teacher of the Village School of Daghari Chakeri, Etah District.

256. The Raja and the Musahar Girl*.—A Rája once went hunting in the jungle. He was very thirsty, and wandering about could find no water till he came to the hut of a Musahar. The Musahar was not at home, but his daughter, who was a very handsome girl, was there. The Rája asked her for water, but she said :—" How can you drink from my hands ? " He answered :—" I am dying of thirst ; give me to drink." He sat there for some time to rest, and when her father came back the Rája said :—" Give me your daughter to wife." He replied :—" I am a low caste man and you are a Rája. How can this be ? " But the Rája would not heed, and said :—" I will come shortly to take my bride ; see that she is ready."

In a few days the Rája came with a large party, and the Musahar was obliged to marry his daughter to him. When the Rája brought his bride home, and it became known that he had married a Musahar girl, all the people were very angry, and his father, the old Rája, called the executioners and ordered them to take the young Ráni into the jungle and bury her there. They had no sooner carried out these orders than in the place where she had been buried a golden tank and a golden temple of Mahádeva were formed. The Rája, who was mourning for his Ráni, went to see her grave, and when he saw the tank and the temple he was astonished, and commenced to sit there and mourn.

After many days a pair of birds, named Bahengwa and Bahengiya, came and sat on the roof of the temple beneath which the Rája lay. One said to the other :—" Husband, this Rája has been long mourning here. Is there any means whereby he may recover the Musahar girl for whom he is mourning ?" The other said :—" She is not the daughter of a Musahar. She is a Fairy. If he wishes to get her he must watch till she comes to bathe at this tank, and then he must steal her garment." The Rája understood these words and did as the birds said. When he took her robe he said to her :—" I have been long awaiting you. Now take pity and come home with me." But she said :—" Why should I return with you when my father-in-law had me buried ? Give me my robe, else I will curse you." The Rája feared her words and gave back the robe and she disappeared from his sight.

He went on mourning at the temple as before, and again he heard the birds talking. One asked: —" Husband, did the Rája recover the Fairy ? " " He got her back, but he did not know the right words to say to her, and so she went away." " What should he do when she comes again, so that she may never leave him ? " " He should swear to her that he will never leave her, and that when she dies he will have himself buried with her."

When the Fairy came again the Rája followed the advice of the birds, and as she was bathing he seized her clothes and ran into the temple. The Fairy came to him and said:—"I cannot live with you now because your father had me buried." He answered :—" Pardon me this once. I swear that I will never leave you, and when you die I will be buried with you." She was appeased and came into the temple. Then he said :—" I will never return to my father. Have a palace built here and we will live together." From the fold of her robe she took out the picture of a demon (*deo*) and ordered him instantly to perform the wishes of the Rája. Within a single night he built a palace of gold. When it was done the demon immediately became a picture again. The Rája and the Fairy lived there many years in happiness.

[Here again we have the talking birds and the swan maiden incident.—Ed.]

* A Folktale told by Shiudán Chamár, of Chaukiya, Mirzapur.

257. The Tale of Princess Phulande†.—There was once a Rája who had a daughter named Phulande, and when her mother died he took another Ráni. This Ráni hated the Princess, and one day while her father was away, she had her exposed in the jungle. When she felt hungry she planted there the *ber* tree of delusion (*máya-ka-ber*) and lived on its fruits. When the Ráni heard of the *ber* tree she would not eat or drink and lay on her bed. She said to the Rája :—" I shall never get better until you have this *ber* tree cut down." The Rája did as she wished, and then the Ráni got up and took her food. Then Princess Phulande planted the fig tree of delusion (*máya-ka-gúlar*) and ate its fruit.

One day it so happened that a snake ran to her and said :—" Save me from my enemy and I will give you to eat." The Princess hid the snake in her robe, and soon after up came Garuda, and said :—" Surrender my thief." The Princess said :—" Your thief is not here." Then Garuda went away and the snake gave Phulande his jewel (*mani*) and said :—" Whenever you want anything you need only plaster a piece of ground and lay the jewel inside it. Whatever you require it will provide you."

Meanwhile the Ráni had heard that Phulande had planted a fig tree and was living on its fruit, so she again asked the Rája to have the tree cut down, and he did so. Then he remembered his daughter, and had all the preparations made for her wedding, and had men sent to search for his daughter. When the Ráni heard of this she had all the marriage supplies sent away to her father's house.

† A Folktale and recorded by Nand Lál, Bráhman, of Nardaul, Etah District.

When the Rája found his daughter in the jungle and was about to get her married, he found that all the marriage supplies had disappeared, and he was almost broken-hearted on account of the disgrace which would fall upon him. But the Princess plastered a holy square, and placing the snake's jewel inside, asked it to provide all that was required. At once all that was necessary was provided, and the guests were well entertained.

One day a Jogi came to the palace of the old Ráni, and she got him to transform Princess Phulande into a bird. She flew away to the village where her husband lived and perched on a tree in the courtyard of a Kori. She asked the Kori :—"Is the Rája asleep or awake?" The Kori said that he was sleeping. Then the bird wept, and the tears which fell from her eyes were turned into pearls. Again she asked the Kori :—"Is the Rája asleep or awake?" "He is awake," he answered. Then the bird laughed, and immediately flowers fell from her lips, so that the ground was covered with them. When the day dawned the bird flew away and the Kori went and told the Rája, who was the husband of the Princess Phulande. The next night the young Rája came himself to the Kori's house and lay on watch. At midnight the bird came again and said to the Kori:—" Is the Rája asleep or awake?" The Kori said:—" He is awake." Then from the lips of the bird flowers began to fall, so that the ground was strewn with them. The Rája succeeded in catching the bird, and putting it into a cage, went home. One day the Jogi, who had transformed the Princess, came to beg alms at the palace. The bird cried out to the Rája :—" This is the Jogi! This is the Jogi!" The Rája said to the Jogi:—" Explain this mystery." "I will do so," said the Jogi, "if you promise to spare my life." The Rája gave the promise, and then the Jogi told him the whole story. The Rája ordered him to restore Princess Phulande to her former shape, and he did so. The Rája accepted her as his Ráni, and dismissed the Jogi with a lordly present.

[This combines a number of familiar incidents—the wicked step-mother, the faithful animals and animal transformation.—ED.]

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258. **The Princess and the Cat***.—There was once a King who had an only daughter, whom he loved exceedingly. One day she went into the bazar and saw a man selling a kitten, which she bought and took home. She was very fond of it, and took such care of it that it became an enormous cat. When the time came for the Princess to be married the cat was very angry and jealous. He asked her if it was true that she was going to be married. She said nothing, and hung down her head for shame. When the procession arrived the cat again asked her if she was going away. Again she made no answer. When the bridegroom's people came the cat jumped upon them and began to scratch and tear them until they were obliged to run away to save their lives. When the King heard this he was astonished; but what could they do because the cat threatened to kill them all. The Princess was so afraid of him that she was obliged to be kind to him.

One day the cat said to her :—" I am going out hunting." While he was away the Princess took the chance of escaping and went off to the house of a Chamár. She got the Chamár to make her a covering of skin so that the cat should not know her, and when her skin-coat was ready she put it on and started on her travels. On her way she met the cat, and when she saw him coming she sprinkled some barley on the ground and began to pick it up. The cat asked her who she was, and she answered :—" I am Chamni (the skin-woman), and I live by picking up the grains that fall on the ground." The cat went back to the palace and searched everywhere for her, but he could not find her.

At last the Princess reached the land of the Prince, her husband, and came begging at the palace door. Her mother-in-law saw her, and taking pity on her, gave her service in the kitchen. But as her skin-coat gave a foul smell no one would let her sit near them, and she had to remain apart. One day the man who grazed the elephants fell sick and there was no one to tend them; so Chamni was sent out with them. When she was alone in the jungle she used to take off her coat of skin, and she made a swing in which she used to lie and sing while the Fairies from Indrásan came and sang, and sported with her. This so pleased the elephants that they stood round her and listened to the music. As they would not graze they became so lean that the Prince could not understand the reason, and one day the Prince went himself to inspect them, and when he saw Chamni in her real form he was fascinated with her beauty. When she came back he sent for her, and when he had made her take off her coat of skin and heard her story, he accepted her as his wife. She told him about the cat, but he said :—" Do not fear. When he comes I will kill him."

Meanwhile the cat had traced out the Princess, and taking the form of bangle-seller (*Chúrihárin*) arrived at the palace. She stood outside crying :—" Bangles to sell. Who wants bangles?" The Princess called her in and was having a set of bangles fitted on, when the bangle-seller suddenly sprang upon the Prince, and would have torn him to pieces had not the servants come to his aid. The cat escaped, but some days later as the Prince and Princess were in their room,

* A Folktale told by Mazhar Husen, of Mirzapur.

he made a hole in the roof and was just about to spring upon them when the Princess, who was awake, saw him and called to her husband. He seized his sword and cut off the cat's head; after which they lived in the utmost happiness.

[This is another version of the Cinderella, Cap-o-Rushes Cycle.—Ed.]

259. **What's in a Name?**—There was once a Maháján, whose name was Thanthpál or "the protector of the decrepit." His wife thought this a name of evil omen, so she told him to change it. Finally he said:—"As you persist in asking me to change my name I will take a journey and look out for a better one."

When he had gone some distance he saw a dead body being carried to the burning-ground. "What was the name of the deceased?" he asked some of the mourners. "His name," said one of them, "was Amar Sinh" (Immortal!).

He went on a little farther and met a poor man carrying a bundle of wood to sell in the bazar. "What is your name?" he asked. "Sundar Sáhu" (Lovely Banker) he answered.

Going on further he met a poor old woman begging and limping on with the help of a stick. "What is your name?" he asked. "My name is Lakshmi" (the Goddess of Prosperity) she replied.

Next he came to a village, and being anxious to bathe, he asked them if there was a tank there. "There is a tank and its name is Ságar" (the Ocean) they answered. But when he went there he found it quite dry.

Going on again he saw a miserable lean ox which a man was driving along with the greatest difficulty. "What do you call your ox?" the Maháján asked. "His name is Sonait" (the Golden One) he replied.

Then the Maháján laughed and said:—

Maral dekha Amar Sinh;
Sir per lakri Sundar Sáhu;
Sabai mangat Lakshmi dekha;
Jhúra pokhar Ságar nám;
Gariyar bail Sonait nám;
Ník mor Thanthpál nám.

"Immortal I saw dead; wood on the head of the Beautiful One; the Goddess of Prosperity begging alms; an empty tank was called the Great Ocean; the broken-down ox the Golden One. My own name, the Protector of the decrepit, is not so bad after all." So he went home, and when he told the whole story to his wife, she never bothered him again to change his name.

260. **The Cow and the Tigress*.**—There was once a Bráhman who lived in a village with his wife, and so unlucky was he that whenever he went out to beg he never got more than enough flour to make a single cake, and if he walked through half-a-dozen villages he never got more than this. One day his wife said to him:—"Why do you not go to the Rája? I am sure if you asked him he would make you a handsome present, which would relieve us from this wretched poverty."

He took his wife's advice and went to the Rája, and the Rája gave him a cow. He brought the cow home, and from that time his circumstances began to improve, and he became quite comfortable. But his wife was a very silly woman, and one day, while she was eating her food, she saw the cow chewing the cud. She said to the cow:—"You, insolent brute! You feed at my expense, and still you make faces at me. Wait till my husband comes home, and I will have you turned out of the house." The cow did not understand what she said and went on chewing the cud. The Bráhman's wife got still more angry, and when her husband came home she said to him:—"Maháráj, this cow is as bad to me as a second wife in the house. She makes faces at me when I am eating. Either she or I must leave the house." The Bráhman answered:—"My dear, why should I turn you out of the house? I will drive this wretch into the jungle."

So he took the cow to the jungle and left her there. After some time she made friends with a tigress, who ruled that part of the forest, and both of them were in young. In due course the cow gave birth to a calf and the tigress to a cub. The calf and the young tiger became great friends. One day the cow was drinking at a stream and the tigress below her. Some of the cow's spittle floated down the stream, and when the tigress tasted it she thought to herself:—"If her spittle tastes so sweet, how sweet must her flesh be!" And then she determined to eat the cow the next day. The cow knew what she was planning and despaired of her life. That night when she was suckling her calf she said to him:—"My son, this is the last time I shall be able to give you suck. To-morrow the tigress will take my life." In the morning she put a little milk in a cup and said to her calf:—"I am now going out with the tigress. I shall die to-day: as long as this milk keeps its natural colour be sure that I am alive; but when it turns red, you may be certain that I am dead." The tigress and the cow remained some time together, and when the noon had passed the tigress killed her friend. Immediately the milk in the cup was changed into blood. When the calf saw this he fell on the ground in an agony of grief, and soon after the tiger cub appeared and asked him the cause of his sorrow. The calf was in too great grief to speak, and in the evening when the tigress came home the cub told her that the calf

* A Folktale told by Faqir Chand, a Village School Teacher of the Pilibhit District.

was very sick, and asked why the cow did not return. The tigress answered:—"How do I know what has become of her?"

When the calf told the cub the fate of his mother he was very wroth, and immediately fell upon his mother, saying:—"Wretch, you have killed and eaten the mother of my friend." After this the calf and the tiger cub lived together. One day the tiger said to the calf:—"Brother, you are not happy here. Let us go into another jungle, where there is plenty of pasture." So they went into another jungle, and the tiger tied a bell round the calf's neck and said:—"My friend, whenever you find yourself in trouble ring this bell and I will come to your assistance immediately." One day the calf thought to himself:—"I will try how far the cub is telling the truth." So he rang the bell and the tiger ran up at once. He asked him into what trouble he had fallen, and he said:—"I only did it to try you." Soon after a marriage party of butchers passed that way, and seeing the calf they determined to seize him. So they fell upon him and killed him. The tiger heard the sound of the bell and rushed up. When he saw the butchers cutting up his friend he sprang and killed several of them. Then he collected the bones and flesh of his companion, and erecting a pyre, set fire to them, and when the fire was well alight, he in his grief jumped in and was burned with him.

In course of time two bamboos grew from the ashes, and one day some of the Rája's men came and saw them. They were so straight and without a flaw that they tried to cut them down, but when they laid their axes to the roots, out of one came milk and from the other blood. They were awe-stricken, and went and told the Rája, who sent his Wazir to enquire into the matter. He found it to be as the men had said; so he informed the Rája, who came himself to the place. He had the ground excavated from beneath, and lo! from below appeared two boys of exquisite grace and beauty. The Rája took them home, married them to his daughters, and after his death they ruled the land.

[For the magic tree growing from the ashes, see numerous parallels collected by Miss Cox: *Cinderella*, 477: for the kindly tiger-cub, *ibid*, 526.—ED.]

261. **The best thing in the world***.—There was once a King who used to walk about the city at night, and listen to what his subjects were saying. One night he heard four girls talking at a well. One said:—"The most enjoyable thing in the world is wine." "No;" said the second. "Lying is the best." "Meat is best," said the third. "A man is the best thing in the world," said the fourth.

Next day as he sat in Darbar the King sent for the girls and asked them what they meant.

The first said:—"Behind our house is a grog-shop. People are always coming there and spending all their money on drink. Then they fall into the ditch, and their relations abuse them and turn them out. Wine must be the best thing in the world, or no one would undergo so much for its sake."

Then he asked the second why she praised lying. "I see," said she, "what goes on in your Majesty's court. One calls you "Protector of the Poor;" another, "The Incarnation of all the Virtues," and so on. "You know, of course, that they lie to you; but if they did not say so you would be displeased."

Then the King asked the third why she praised meat. "Men eat meat," she said, "and cast away the bones; the dogs chew them; the birds pick them; the hyænas crush them, and the ants eat the fragments. Nothing can be better than meat."

The turn of the fourth came, and the King asked her why a man was the best thing in the world. "When my sister's baby was born I saw what trouble she was in, and how she cursed the day she was married. But when her husband died she was scarce a year before she took another mate, and a new baby was on the way to be born. A man is surely the best thing in the world."

The King was pleased with their answers, and dismissed them with a present.

262. **The Mischievous Boy—A Folktale from Kumaun.**—Some women were once carrying some large vessels of milk on their heads when they met a boy and said:—"Tell us something which will cool our ears," *i. e.*, relieve the tedium of the road. "I will cool your ears for you," said he, and he at once broke the vessels and the milk poured over them. Then he went to the bazar and bought a pice worth of oil. As he was taking it up the vessel overturned and the oil was spilt. "No matter," said the Banya. "Your ill-luck (*ála-bála*) for the day is gone through this trifling loss." "Is that so?" asked the boy. Then he upset one of the Banya's oil jars. "There goes your ill-luck," said he. Then he upset another. "There goes your father's ill-luck." He upset a third. "There goes your grandfather's ill-luck." And he would have wrecked the whole shop if the Banya had not caught him by the ear and turned him out.

Then he went to the confectioner and asked:—"What sweet is that?" The answer was "*Khájá.*" The boy ate it up, and when he was asked for the price, he said:—"You told me to eat it (*kha ja*), and I did what you told me."

All the people went to the Rája and complained. When he heard the case the Rája said:—"If you will do foolish things you must bear the loss," and he let the boy go.—*Pandit Janardan Joshi.*

* A Folktale told by Bachau Kasera, of Mirzapur.

MISCELLANEA.

263. **Kumaun—A Magic Well.**—A little of the water of a well between Paltrs Bisang and Malla Charál in Eastern Kumaun is said to make any one who drinks it wise. It is carried long distances, and a little is poured down the throats of children as soon as they are born. It is useless for any one to use it after he has once drunk any other water: hence it is given to children immediately after birth.—*Ganga Dat Upreti.*

264. **Punjab—Weights and Measures.**—This is a subject of much interest that might be elucidated by correspondents: weights and measures vary in many parts of the province, and a faithful record of them as they at present exist would be valuable.

The following are communicated from Amritsar:—

The Lahori seer is equal to 100 current rupees in weight.

36 Nanak Shahi rupees = one *katcha* seer.

16 seers 14 chittaks *katcha* = 1 maund *katcha*.

265. **Dyed or manufactured silk and kirm—Raw Silk and Tea.**—Four seers $2\frac{3}{4}$ chittaks = 5 seers, or the weight of Rs. 400.

Weight for weight.—Precious Stones.—

24 ratis = 1 tänk.
1 tänk = $2\frac{1}{4}$ mashas.
12 mashas = 1 tola.
1 tola = 1 current rupee, *less* the weight of 4 ratis.

Akali or Sikh yard measure = 39 inches.

Wood or masonry (amarti) measure = 33 inches.—*L. Nicholl: Amritsar.*

266. **Tobacco Cultivation.**—It would be interesting to collect early instances of the use of tobacco and the introduction of the various forms of pipe into Northern India. Asad Beg, on a mission from Akbar to Bijapur, about 1603, saw tobacco for the first time. He brought some to Akbar, who was dissuaded by his physicians from using it. (Elliot: History VI, pp. 165—167). Its use spread so largely that Jahángír forbade its cultivation (*ibid* VI, p. 351). In 1660 Tavernier saw such quantities growing at Barhanpur that it rotted on the ground for want of sale. Can any one add to these instances from native authorities?—*W. Crooke.*

267. **Charm for getting Married.**—There is a Bráhman boy at Budaun, who remained unmarried till he reached the age of seventeen or eighteen. It was considered a disgrace to the family that the boy remained unmarried so long. His mother was very anxious that somebody would ask her son in marriage to his daughter and resorted to various charms. One of them was that the boy was made to go to a potter's house and steal his moulding rod. Stealing a potter's rod by a boy is believed to get him a bride soon.—*Bhagwan Das: Chhatarpur.*

268. **Mirzapur.—Agori Fort, capture of**—The Hindi verses (No. 79, Vol. II, p. 20), giving the date of S. 1788 for the capture of Agori Fort by Rajá Balwant Singh, are of considerable historical importance. If they have come down from the very time itself, they fix one date in the early chronology of the Benares family—a subject which is much obscured by conflicting evidence. Should Pandit Bhán Pratáp be able to secure more verses of the same kind, with or without dates, from the same or other sources, I for one shall be very grateful to him. For the rise of the Benares Rajá's family there are two sources of information, both to all appearance equally trustworthy, but they are unfortunately quite irreconcilable in respect to the dates of many events.

One work is the *Zikr-us-Sair* by Ghulám Hussain Khán (born 1732-3). He came to Benares in 1759-60, and was in the employ and confidence of both Balwant Singh (1739—1770) and Chait Singh (1770—1781). In 1781 he left Benares with the latter and wandered with him to Gwáleyár, Kálpí, and elsewhere. At length he settled at Cawnpore, and in his old age (1806-7) he wrote the book referred to. As he was for ten years in daily intercourse with Rája Balwant Singh, and for over twenty years in the service of the Ráj, he ought to have known well the history of the family and of its acquisitions.

But the other writer, the better known Khair-ud-dín Muhammád, Allahábádí, author of the *Tulífah-i-Tázah*, composed in 1795-6, has also good credentials to show. He was a younger man than Ghulám Hussain Khán, having been born *c.* 1756, and his recollection could not go so far back. On the other hand, his father was in the employ of the Gházípur ámil, and his home was at Allahábád; thus the affairs of Benares must have been known to him from his earliest years. So much can be said in favour of both writers, that it is hard to decide which should be preferred.

As an example of the discrepancies between them, take this event, the capture of Agori Fort. Ghulám Hussain Khán states that it happened before Balwant Singh was twenty years of age. Now, we know that he (Balwant Singh) died in 1184 H. (August 1770 *A. D.*), at the age of fifty-six lunar years. Threfore, he was born in 1128 H. (1715-16), and must have attained the age of twenty in 1735-6. Agorí, according to this writer, must have been taken before 1735-6. On the other hand, Khair-ud-dín places that event (*see* F. Curwen's Translation, p. 33) under 1167 H. (1753-4 *A. D.*), a difference, at the very least, of eighteen years. Now, the Bhát's rhymes give 1788 S. =1731 *A. D.*, and if they are to be trusted, we must accept Ghulám Hussain Khán's dates in preference to Khair-ud-dín's. Yet the copious details given by the latter on most subjects inspire one with considerable confidence. How to reconcile the two chronologies is at present an insoluble problem.—*W. Irvine.*

269. **Note on the Progress of Indian Numismatics*.—During the year 1891-1892—By Vincent A. Smith, M.R.A.S., Indian Civil Service, N.-W. Provinces and Oudh.—From Asiatic Quarterly Review, April 1893.**—Circumstances have prevented me from preparing a formal supplement to the Report on the Progress of Indian Numismatics, which was submitted to the Congress of Orientalists held in London in 1891;† but even an informal note calling attention to the most remarkable works on the subject, published during the last twelve months, may be of use to some persons, and I therefore venture to submit such a note, though it is avowedly rough and incomplete.

* A paper read at the Ninth International Congress of Orientalists, London, September, 1891.

† The introduction to that Report was printed in the "Academy," and has been reprinted in Mr. Crooke's periodical "North-Indian Notes & Queries" (Allahabad, 1892).

The Government of the Punjáb has issued in quarto, published at Lahore, a Catalogue of the Coins in the Lahore Museum, prepared by Mr. C. J. Rodgers, Honorary Numismatist to the Government of India. A long review of this book, written by the author of this note, appeared in the "Indian Antiquary" for June, 1892 (vol. xxi., p. 194). Mr. Rodgers' Catalogue is in many respects open to criticism, but gives full details of the coins in the collection. I understand that, since its publication, the whole of Mr. Rodgers' cabinet, including his fine series of Mughal coins, has been bought by the Punjáb Government.

Mr. Rodgers is engaged in preparing a Catalogue of the coins in the Indian Museum, Calcutta, which has recently acquired the splendid series of gold coins of the Gupta period, collected by Mr. J. H. Rivett-Carnac, *C. I. E.* This set includes about 100 pieces.

In a paper entitled "Observations on the Gupta Coinage," read at the Congress of Orientalists held in London in 1892, I noted all the new facts gleaned from personal examination of Mr. Rivett-Carnac's and other coins, and brought up to date my monograph on the Gupta Coinage, published in 1889. Dr. Bühler's opinion that the Gupta Era was founded by Chandra Gupta I. at his accession, the year 1 being 319-320, seems correct. A revised chronology of the Gupta dynasty is given in the paper referred to.*

Many numismatic notes will be found scattered through the pages of Dr. Führer's "Monumental Antiquities of the North-Western Provinces and Oudh," a handsome quarto, lately issued from the Government Press at Allahabad. This work was reviewed at length by me in the "Indian Antiquary" for October, 1892.

Dr. Hoernle at Calcutta continues to examine and describe all noteworthy coins which pass through his hands. A catalogue of the coins in the museum of the Asiatic Society of Bengal is badly wanted.

The publication by Sir A. Cunningham of his little book "Coins of Ancient India" (8vo., London, Quaritch, 1891), has thrown a flood of light on the ancient coinage of India from the earliest times down to the seventh century *A.D.* An elaborate review of the book by me appeared in the "India Antiquary" for November, 1892. Equally important is Mr. Stanley Lane Poole's Catalogue of the Coins of the Mughal Emperors in the British Museum, just published.† The historical portion of Mr. Lane Poole's book is issued separately at a low price, and entitled "The History of the Mughal Emperors of Hindustan, Illustrated by their Coins."‡ These two works supply for the first time much-needed systematic guides to the coins of the pre-Muhammadan period, and to those of the long line of Mughal Emperors.

* This paper is printed in the Journal of the Royal Asiatic Society of London, January, 1893, with 3 plates. Plate II. gives facsimiles of selected coin-legends, prepared by Mr. E. J. Rapson, of the British Museum.

† Catalogue of Indian Coins in the British Museum, vol. iii. Coins of the Mughal Emperors, by Stanley Lane Poole, with a map and thirty-three autotype plates. (8vo. Printed by order of the Trustees, London, 1892.)

‡ 8vo. Archibald Constable and Company, Publishers to the India Office; Westminster, 1892. This edition consists of one hundred copies, numbered 1 to 100, and was exhausted in November, 1892.

An account by Dr. Hultzsch of the coins of the southern kingdom of Vijayanagar appeared in the "Indian Antiquary" for September, 1891. The same periodical, for November, 1892, contains another valuable article by the same scholar, entitled "South-Indian Copper Coins." Most of the coins described form part of those selected by him from the collection of the late Mr. T. M. Scott of Madura, for the Government Central Museum, Madras. The coins treated of are classed as (1) Vijayanagara, (2) Chola, (3) Madura, (4) British East India Company, (5) French coin of Karikal. He quotes the following recent numismatic works :—

(1) "The Coins and Tokens of the Possessions and Colonies of the British Empire," by James Atkins, London, 1889.

(2) "History of the Coinage of the Territories of the East India Company in the Indian Peninsula, and Catalogue of the Coins in the Madras Museum," by Edgar Thurston, Madras, 1890.

(3) "Pandyan Coins," by the Rev. James E. Tracy, *M. A.* In the Madras Journal of Literature and Science for the Session 1887-88.

(4) "Hints to Coin Collectors in Southern India," by Captain R. H. C. Tufnell, M. S. C., Madras, 1889.

An article by Mr. T. J. Symonds, on "The Coins of the Nawâbs of the Karnatik," appeared in the Journal of the Anthropological Society of Bombay, vol. ii, No. 5.

A learned and valuable paper on the "Coins of the Húna Kings" was submitted by Sir Alexander Cunningham to the London Congress of 1892, but is not yet in print. The Húnas, presumably the same as the Huns who devastated Europe, are now beginning to take a very clearly-defined position in the history of India during the fifth and sixth centuries *A.D.* A still more important publication by the Nestor of Indian archæology and numismatics is Sir A. Cunningham's treatise on the "Coins of the Kushâns, or Great Yue-ti," illustrated by eleven autotype plates, which has appeared in the Numismatic Chronicle for 1892. This work, combined with the author's earlier papers, will probably be considered for a long time to come the leading authority on its subject.§

M. Edmund Drouin has published, in the "Babylonian and Oriental Record" for November, 1892, a short paper entitled "A Symbol on Turko-Chinese Coins," in which he notes that a certain symbol found on these coins is also found on the coinage commonly attributed to the Sunga kings, and on other ancient Indian issues. He suggests that this symbol may be derived from the Egyptian scarabæus.

Mr. Rea, in the Progress Reports of the Archæological Survey of Madras, submitted by him from time to time to the Local Government, frequently notes facts of numismatic interest. These valuable reports are distributed to a considerable number of learned societies and individuals, and I have no doubt that the Madras Government would gladly supply them to any scholar likely to make use of them. The Government of the

§ Cunningham (Sir Alexander), "Coins of the Indo-Skythians: Sakas and Kushans," 5 parts in 1 vol., 8vo., *map*, 27 *plates of Coins, Alphabets, etc.*; cloth, 30*s.* (Quaritch, 1893). This is a collection of six papers printed in the *Numismatic Chronicle*, but here reduced to a whole in order to facilitate the attentive study which they demand.—*Publisher's Note.*

North-Western Provinces and Oudh has recently, for the first time, issued a similar Progress Report for the year 1891-92. In this document Dr Führer shows that the original name of the site now known as Rámnagar, and called Ahikshetra, Ahikshatra, or Ahichchhatra in the Mahábhárata, Harivansa, and Pánini, respectively, was Adhichhatrá. When excavating a Saiva temple at this site he found (among other discoveries of high importance) 16 copper coins of the Kings Dhruvamitra, Súryamitra, Bhánumitra, Bhumimitra, Phalgunimitra, Agnimitra, Brihaspatimitra, Indramitra, Vishnumitra, and Jayamitra.

I have not been able to search systematically for the year's publications, and the above rough notes are all that I am in a position to give. I submit them, such as they are, at Dr. Leitner's request, and hope that they may be of some use.

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270. **Khandesh—Funeral Customs of Sonars.**—After a funeral they have a peculiar custom of rubbing clarified butter and molasses on the shoulders of the bier bearers.—(*Bombay Gazetteer XII, p.* 72).

Does this custom prevail among Sonárs or any other caste in Upper India?—*W. Crooke.*

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271. **An Attempted Human Sacrifice.**—Vagonati Charan Rai Choudhury was tried before Mr. Wilkins, Additional Sessions Judge of Alipur, Calcutta, for an attempt at murder. On the third day of the Durga Puja, after some goats and sheep had been sacrificed, the accused, who had been looking on, suddenly snatched the sacrificial dagger from the hands of another man and made a rush upon a boy of eight years, son of Babu Krishna Charan Rai Chaudhri, Chairman of the Taki Municipality, against whom he bore an old grudge. The boy fell down from fright, and his assailant, calling out "Mother goddess, accept this human sacrifice, after that of goats and sheep," attempted to stab him on the shoulder. This first stroke, however, fell first upon a railing, and did not come with all its force upon the boy. But a second and a third stab took effect upon his arms, and caused severe wounds. As the accused held up the dagger to deal another blow, he was seized from behind.—*Statesman.*

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272. **Diamond Mines—Panna.—Legend of**—There is a very popular legend about the Panna Diamond Mines current in Bundelkhand. When the sage Pránnáth came to Panna his sanctity won the Mahárája Chhatrasál to the new faith founded by him. He settled at Panna, and thenceforth it became the seat of the Dhámis or Pranámís, as the followers of Pránnáth are called. It is said that Pránnáth gave a blessing to Chhatrasál, as is related in the following verse :—

Pránnáth jab parsanbháe
Angintín hira gindáe.
Bárah Kos tak Khudai Khudán,
Gurger Panna kedáng.

"When Pránnáth was pleased, he gave diamonds innumerable; for twelve *kos* the pit was dug round the wooded hills of Panna."

It is also added that the mines were to yield diamonds for seven generations *(Sat pusht).* The present Mahárája is the seventh after Chhatrasál, and strangely enough the mines show signs of exhaustion. I have never heard the legend mentioned in Note No. 632 in January number of *Notes & Queries.—Bhagwan Das.*

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273. **Oaths by Pregnant Women**—In England pregnant women have a very strong objection against taking an oath, as it may injure the unborn child. I have heard that the same idea prevails among Buddhists in Burma. Can any one verify this and say if the same is the case in any other part of India?—*W. Crooke.*

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274. **"The Rat, the Camel, and the King."—Barnwood Court, Gloucester: January 23rd, 1893.**—In the Rev. Charles Swynnerton's collection of stories from the Punjab, entitled *Indian Nights' Entertainment* (London: Elliot Stock, 1892) is found (p. 269) a tale of a rat who met a camel in the forest and offered to become his friend. The camel phooh-phoohed the offer; but the words were scarcely out of his mouth when, endeavouring to eat the leaves of a thorny plum-tree, his nose-string caught in a branch, and he was unable to free himself. The rat coming to his assistance, gnawed the string asunder, and renewed his offer of friendship, bidding him appeal to him if ever he were in trouble again. Soon after this a king passed that way on a military expedition, and some of his attendants seized the camel. "Whose camel are you?" they asked. "I belong to a rat," he replied. "Nonsense!" they said :—"Rats don't own camels;" and they led him away. The rat complained to the king, but was laughed at and bidden to be gone. Thereupon he assembled all the rats of the jungle, and they gnawed to pieces in the night the saddle-girths of all the king's horses and cattle, so that on the morrow when he met his enemies he suffered a severe defeat and was taken prisoner, while the camel escaped with his friend—the rat—to the jungle, and was free.

Now here we have unmistakably a version of Sennacherib's disaster. It repeats the account given by Herodotus, the scene of which is laid by the historian before Pelusium, save that the catastrophe is ascribed to the rat's vengeance instead of the god's. This is the first time, I think, this story has been met with in modern folklore. Is it independent of the narratives in the Bible and Herodotus? If not, do all three descend from a common original? Or is the Indian variant traceable to either of the others? If to either, then certainly it is to Herodotus that it must be traced. Unfortunately Mr. Swynnerton does not tell us from whom he heard it. The incident of the helpful beasts is often, but I believe incorrectly, assumed to be a necesssry mark of Buddhist influence. Still it might be well to look carefully through the Játakas, many of which are untranslated, at all events, into English. Mr. Clouston has suggested to me, from an examination of the book, that a considerable proportion of Mr. Swynnerton's tales come from a Persian source. They were told by Punjábis, many of them at the village of Gházi, on the Indus, thirty miles above Attock. But to what influences these Punjábis had been subjected we are not informed. That there has been a constant going and coming of invaders from west and east throughout all historical time in the Punjáb, we know. What we want to know, however, is whether the story is to be found as a tradition anywhere between the Punjáb and the Mediterranean countries where we first meet with it. This is a fine problem for folklore students. Meantime, the presumption, I need hardly say, is *not* in favour of transmission from India to Egypt and Palestine.—*E. Sidney Hartland: Academy, 28th January, 1892.*

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POPULAR RELIGION.

275. Tirhut—A Local Saint.—The temple at Sadpura Jian is one which is widely known in the southern portion of Tirhut. The founder of it is locally worshipped in this his native village, and his reputation, as a holy man who has beheld the deity and received revelations from Him, has spread far and wide. Gosain Mangni Rám belonged to the Kayasth caste, and while yet a child evinced singular religious tendencies. Quietly studying the Shástras and repeating the holy verses, bowing to every deity, figures, and stones and trees and serpents, the elements and the sun, absorbed in prayers before some holy object, while his playmates were engaged in their own pursuits of pleasure and amusement, Mangni Rám shewed what his after-life would be. When he reached manhood he did not, however, as might have been expected, join some society of wandering faqírs, or enter some temple or retire to some place of pilgrimage. Like the brethren in his village, he married and entered on the life of a householder, though never neglecting the study of the Shástras or his devotions. Being introduced to the minister of the Nawáb Husen Khán by some relative of influence, he succeeded in getting an appointment in the court of that ruler, and in a short time his learning in the Shástras and his devotional character drew the notice of the Nawáb, who appointed him his reader *(sarrishtadár)*. In this post he continued till his retirement from public life. During all the time he was in office he never lost the favour of his master, nor the love of his subordinates. The following are some of the strange stories told of him after he entered the service of the Nawáb.

It is said that one morning, when Mangni Rám was in his house, paying his devotions to the deities, muttering his prayers and counting the beads on his *rudrakhya mala* or rosary, it not being time yet to attend court, a messenger from the Nawáb came running to him and interrupted him in his devotions, delivering the order of the Nawáb calling upon him to appear before the latter at once, to read some urgent letters relating to State affairs. Mangni Rám sent back word that he would go to court as soon as he had finished the devotions in which he was engaged. The Nawáb, after waiting for a few minutes, again sent a messenger to bring up Mangni Rám. When the messenger had gone

half-way, he met a man exactly like Mangni Rám, who accompanied him to the court of the Nawáb. The business being finished, this second Mangni Rám took leave of the Nawáb to go to his house. After about an hour the real Mangni Rám came to the palace and, saluting the Nawáb, asked what orders he had to give. The Nawáb replied that, as the orders had already been carried out by him (Mangni Rám), there was nothing more to be done. Mangni Rám replied that he had only just arrived and that he had not done the business for which he had been summoned. The Nawáb, thinking the man was out of his mind, told him to go to the office and find out the letters and the copies of the replies to them. Mangni Rám obeyed and found that what the Nawáb had said was correct. He could not find any explanation of this mystery even after much inquiry, and he came to the conclusion that it was the god Vishnu himself who had visited the court of the Nawáb in his (Mangni Rám's) shape.

Mangni Rám is also reputed to have been gifted with second-sight. One day, as he was reading some State papers to the Nawáb, he suddenly stopped and began rubbing the crown of his head. The Nawáb, somewhat annoyed at his sudden silence, said: "What, does your scalp require to be cut off?" Mangni Rám humbly apologised and said that he saw the image of Vishnu in the temple of Mathura on fire, and that he was rubbing out the fire that was burning on the head of the figure. The Nawáb laughed at his words and thought him mad, but found on inquiry that the fire described by Mangni Rám had occurred at the time that he spoke of it.

Mangni Rám did not continue very long in the service of the Nawáb after the supposed visit of the god Vishnu. An irresistible desire now laid hold of him to abandon the world and enter on the life of a recluse in a place of pilgrimage, and to devote the rest of his days exclusively to religion. He tendered his resignation to the Nawáb, who was loth to be deprived of the services of a conscientious servant. Persistent entreaties and firmness at last induced the Nawáb to give his consent, and, as a token of his recognition of the faithful services of Mangni Rám and of his appreciation of his high character, he made him a *madadmásh* grant of four villages, of which Sadpura Jian is one.

On returning to his native village Mangni Rám built the temple that still exists, and began distributing his wealth to the poor and to religious people—faqírs, Bairágis and holy Brahmans. His house was a sort of *dharamsála* in which men of this kind were always entertained. His means were in a short time exhausted. One day a number of these men, faqírs aud others, came to his house as self-invited guests. Mangni Rám was at his wit's end as to how they were to be entertained. He resolved to procure supplies from the Banya by pawning his wife's bangles. He did so, and the feast was provided and the guests entertained. Mangni Rám, at the conclusion of the entertainment, went to the Banya to check his accounts. The Banya, to his astonishment, informed him that he had already, an hour before, paid his accounts and redeemed the ornaments pawned by him. Mangni Rám himself had come and done it. Mangni Rám listened to his words in mute amazement, and, silently returning home, saw the bangles on his wife's arms. He questioned her as to who gave her back the ornaments. She thought that he was joking, and replied that she wondered how his memory was so treacherous. Did not he himself bring back the ornaments to her an hour ago? Mangni Rám remained silent for a few minutes and then slowly uttered words to the effect: "Not I, but my heavenly father did it." He added how unfortunate he was in not having met the divine being, while others saw him. It struck him that it was his urgent duty to immediately relinquish the world and seek the divinity, and that he should not cease so tc seek till he had obtained sight of the divine being. Accordingly he started on a pilgrimage to Jagannáth. He had hardly gone half the way when a wonderful being appeared to him and said: "You have sought, and found me. I am with you always. Return to thine home with Vishnu's blessings. Death will open to thee the gates of Indra's heaven, where with the gods resplendent you will sit in council." Mangni Rám returned home as he had been bidden—a happy man. He lived for several years after his return and died about the year 1680 *A. D.* His house still exists, and the temple with the idol made with his own hands. His only surviving descendant is a female, married to a malik of Sadpura Jian, Murli Manohar. Mangni Rám has left behind some writings, chief among them being a volume of the Rámáyana which is going to be published, and a volume of wise sayings and precepts.—*Rowland N. L. Chandra.*

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276. **Fairies and Local Deities in Kumaun and Garhwal.**—Fairies are generally known in these hills by the names of *Paris*, *Ancharis* or *Khecharis*. The words *Anchari* or *Khechari* mean a woman who moves in the firmament. They are represented to be yonng women of surpassing beauty, dressed in gorgeous clothes. They are supposed to belong to the court of Indra, the sovereign monarch of the gods in the heavenly kingdom, as his dancing girls, and to be very fond of bathing, playing in water, and of

gathering beautiful and fragrant flowers and ferns from the loftiest tops of high and inaccessible mountains abounding in dense ever-verdant forests, rivers, water-springs, lakes and natural tanks of clear and crystal waters of this earth, far from the access of human beings. According to local beliefs they descend from heaven in numbers to enjoy the gaieties of this earth, as already described, on certain days, and then return to heaven. They are said to soar or float along the sky without any wings being seen. Young men and generally fair and young women who fall victims to their evil eye become ill and die unless the relatives of the patient go to the Gantúwá and find out the cause of his or her illness, and then offer them worship accompanied with dancing through the Dangariyá. Fairies inspire dancing in young women who are clothed sumptuously. The person who dances through the influence or inspiration of a deity or ghost is called a Dangariyá, who is at the time believed to be a fairy herself. Generally the worship of a fairy consists of a goat (which is sacrified), rice, milk, *halwá*, cakes, and female dress and ornaments; the latter are given in miniature for the sake of economy. Fairies are not considered as goddesses, but as ghosts, troublesome and destructive to those who are taken possession of by them. Sometimes they are supposed also to make a young woman barren, but they have no other powers like the goddesses have. Their sway extends only over the villages skirting the snowy ranges in Kumaun and Garhwal. In the latter district, however, there are many other mountains and places afar off from the snows which are supposed to be haunted by fairies, and even during the day-time women are not allowed to go alone if they are under the necessity of going that way. There are certain strange and absurd stories about these fairies as to their falling in love with young men of this earth, and achieving for them impossible and wonderful acts, &c., &c. Such individual stories can be related hereafter if needed for the sake of interest.

The word *Gantúwá* literally means an arithmetician, or one who can, by simple calculation, find out causes of distress and the name of the deity who ought to be propitiated. The relatives of one who is attacked with any disease, who has been robbed of any property, whose cattle have strayed away or been lost, or who are anxious about the safety of one of their relations who is in a distant country, go fasting early in the morning, taking a handful of rice (called pearls) with a pice to the Gantúwá or the sorcerer, and present the rice with the pice to him. He keeps the pice, but takes the rice in the palms of his hands and moves it up and down, uttering incantations and the names of gods, and, professing to calculate by the movement of the grains of rice, declares the cause of discomfort and anxiety, and then gives advice as to the worship of some deity, whom he names, and to whose anger the disorder is ascribed. The local deities generally adored and worshipped by the masses of illiterate people in Garhwal and Kumaun are Bholá Náth, Gangá Náth, Gajgár, Nágrájá, Hit, Ghandyál, Nisankár, Siddh, Latpápo, Ghúngrú, Kálú Sayad, Kálú, Káparhi, Airhi, Massan, Saim, Harú, wife of Harú, by name Káli, daughter of Sunpat Sowká, Shyúrá, Pyurá, Jhúngariá, Thhingariá, Ujaliá, Gúlaliá, Chhúrmal, Kalsin, Malpápo, Malikárjún, Harchand, Bír, Kalbist, Dhowlnág, Beninág, Kálnag, Pingalnag, Raut, Hasiá, Goril, Idiyá, Gharbhut, Anyári, Ujyáli, Nársinh, Bhandári, Dáno, Nagárjan, Baudhán, Chawmú, Bhúmiá, Katyúrá, Bágdeo, Dhámdeo, Biramdeo, Birmá Ráni, Jiyá Ráni, Koyalá Ráni, Kúsúmá Ráni, Nágmal, Pari, Anchari, Khechari, Lánkurhábír, Mostá, Asur, Khápar, Bhagling, Panchmorh, Dipá Ráni, Molain, Nawling, Kanaliyá, Bálá, Barmi, Gúsyán, Khabis, Chhal, Láto, Lodiyá, Maichorh, Garhdebi, Hardeo, Bichhúwá, Chhúriyá, Latúwá Bhekúwá. They are all ghosts not mentioned in any *Puránas* and *Tantras*. Each of these has a separate tradition, on which his or her worship is founded, and each having his sway in different localities or over different sects or castes of people, who call him as their Kúldevatá, or family deity. From this custom, as well as from the traditions, still preserved regarding each, it is inferred that they were all, except a few, men and women of individual families who had come to be worshipped either on account of respect the surviving members bore for them, or in repentance for the ill-treatment they might have inflicted on them while alive.—*Pandit Ganga Datt Uprati.*

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277. **Hissar—Local Beliefs of the Rural Classes.**—The following is from Mr. P. J. Fagan's very interesting notes: The Hissar peasant is in no sense an orthodox Hindu. He feeds and venerates though he does not respect the Brahman; he knows of the existence and acknowledges the power of the great gods of the Hindu pantheon—Siva, Vishnu, the incarnate Krishna, &c.—and occasionally worships them, especially Siva or Shibji. Of the more strictly orthodox, but inferior gods, perhaps Suraj Narayan, the Sun god, is the one who most commonly receives adoration from him. The temples of Shibji are very common in the Jat villages, and have been generally built as an act of piety by Banyas. His worship consists in bathing in the adjacent tank, obeisance and pouring water over the lingam, the symbol of Siva, invariably found in his temples. The Sun or Suraj Narayan is worshipped mostly on Sunday;

the more pious keep a fast in his honour on that day, which consists in eating only one meal with one sort of grain and abstaining from salt. But although Siva and Suraj Narayan are the two most important personages in the Hindu peasant's pantheon, they are too great for every day use. He lives, as it were, in an atmosphere charged with the spirits of departed saints, heroes, demons and others who are in a position to, and as a matter of fact do, exercise a benevolent or malevolent influence in the affairs of mankind; and it is from them that he selects these who are to be the recipients of his every-day devotion. It is not perhaps so much the case that he worships them with fixed ceremonies as he does Siva and Suraj Narayan; but they are always unconsciously almost present to him as the beings who have the most immediate connection with his destinies. The more common objects of worship of this class are the Bhumiya or god of the homestead, Sitala, the goddess of small-pox, worshipped chiefly by women, who mix sugar and water and distribute it to children at her shrine. Fire is also venerated by some, who drop ghi into it. The pipal tree is worshipped at dawn after bathing; a lota of water is poured out at the foot of the tree and adoration made.

Khetpal is another deity who lives in the pipal tree; he is worshipped by women when their children are ill. A tirbeni, or combination of the nim, pipal and bar tree growing together, is specially sacred, and to plant such a combination is an act of piety. The khair tree is also worshipped by women in hopes of thereby getting a child.

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278. **Hardoi—A Story of a Daitya.**—The local tradition is that Babu Lochan, the fourth from Brahma, fought with, and was slain by Indra. His son, Rája Bal or Bali, carried on the feud and routed Indra and saved his dominion and reigned at Báwan. This was seven generations before Dasrath reigned at Ajudhya. To confirm himself in his new dominion Rája Bal, by the advice of his priest, prepared to celebrate the asvamedha, and dug the tank Súraj Kund, and to the north of it set up the image of Kashá Deví. Then Indra sought aid of Ishwar, and Ishwar caused himself to be born a dwarf (*Báwan*) in the house of Kasyapa Rishi, in Kashmír, and was named Báwan Avatár. And when he was grown up he journeyed to Báwan and asked as a gift from the Rája of as much ground as he could cover in three paces and a half, and when the Rája had promised this, Báwan took one step from east to west, and another from earth to heaven, and a third from heaven down to hell (*pátál*), and still half a pace remained. And Rája Bal said: "Best and most precious to a man of all things is his own body: pace your half pace on mine." And Báwan stepped on him and bound him, and then bade him in his turn ask a gift, but the Rája would not. So Báwan sent him down to pátál and bade him reign there. And to Indra he restored his kingdom of the sky, and to Bánásur, son of Bal, he gave the kingdom of Báwan, and Bánásur Daitya reigned at Báwan till he was overcome by Priabart Súrajbans (from whom the seventh in descent was Dasrath). And for two hundred years the Daitya Bánásur and his son Nánásur and their descendants ruled in Báwan in fealty to the Súrajbans of Ajudhya. Then the Súrajbans broke up the Daitya kingdom, and now no Daitya is anywhere to be found except in Pátál.—*Settlement Report, p.* 100, *sq.*

[This is a curious localisation of the Vámana or Dwarf Avatára of Vishnu: "He was born as a diminutive son of Kasyapa and Aditi. The dwarf appeared before Bali, and begged of him as much land as he could step over in three paces. The generous monarch complied with the request. Vishnu took two strides over heaven and earth; but respecting the virtues of Bali, he then stopped, leaving the dominion of Pátála, or the infernal regions, to Bali."—Dawson: *Classical Dictionary, p.* 37.—Ed.]

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279. **Kumaun Superstitions.**—New clothes are first of all offered to a god (images or idols) before they are worn by any one. As soon as he has worn them, he makes his obeisance to all the elders of his family, who bless him by saying "Wear them out soon, and may you get new ones soon."

Referring to a query of the Editor of the *North Indian Notes & Queries* with No. 234, page 107, for September, 1893, the custom still prevails of feeding fish in the Ganges or other sacred rivers or seas with a lakh or more of little balls of flour with the names of *Rám* written on a bit of birch bark (*Bhoj patra*) or paper of a red colour mixed with *ashta gandh*, eight kinds of scents wrapped in them, in various parts of India. The supposition is that fishes otherwise pure and holy (as being inhabitants of water) are without souls or void of conscience and knowledge of God. Putting the name of God (by means of their food) in them will ensure their salvation, and the act of procuring the salvation of so many creatures will absolve the man from all sins of this and past existences and secure him the happiness of this and the next world. This course is resorted to by learned and orthodox Hindus.

The conjunction of the Sun with the constellation of Aries, the Ram, is called *Mekh Sankránt*, or *Bikhu Sankránt*. This takes place about the 12th April every year. Besides the giving of alms to Brahmans and poor people, and bathing in the Ganges and other sacred rivers, people, according to tradition, suppose that they are possessed of poison. This they profess to remove by touching or applying a red hot iron bar to different limbs from the head down to their feet. This act of

theirs, they say, saves them from the effect of poison for a year, which commences on that day.

This festival, though called Ghugatiya, is strictly speaking a treat to crows, which are regarded as angels of the god of death, Yama or Jamráj, the master of death and hell. It is observed on the Makara Sankránt, or first of the month of Mágh, when the Sun is in Capricornus, the Dolphin. In the evening of this day doves of flour, kneaded with treacle or sugar, are made, and then cooked in ghi or oil. The flour doves are then strung together, a certain number of unstrung ones being kept apart for the crows. *Dál* (pulse curry) cooked the previous day, and rice out of the first morning meal cooked on the festival day, are also set apart for the crows. On the 2nd Mágh, very early in the morning, all children collect in front of their houses wearing the dove wreaths round their necks, the share of the crows is placed at a little distance. The children then invite crows loudly calling "*Kawá le, khá le*" (crow, come and eat). This phrase is repeated over and over until the crows come and devour the food. If crows come without delay and eat the food, it is considered an omen of health and prosperity. After the crows have taken up the food, the children pray to them for worldly blessings, and at last tell them that should they come the next day their heads will be broken. This they do by repeating rhymes, which are told or uttered at first by elder people. The last rhyme is—

Le kawá lechulo :
Bhol bati álai ta terá galá thechulo !

O ! crow, take this soft cake :
If you come next day you will have your neck broken !

Then the assembly breaks up.

At this festival grown-up people are also treated with good food. Flour doves are substituted and cooked only because crows are exceedingly fond of animal food. This festival is observed only in Kumaun, and not in Garhwál. This month being considered a holy one is celebrated and utilised by giving *til* (sesame, said to be the hair of God) and *khichri* (two portions of rice and one of *urd*, a kind of pulse) to Bráhmans and poor people in order to please God, who is said to be very fond of such things in this month.

The *Ghyu Sankránt* or festival of ghi is also called *Wolgiyá Sankránt.*

This festival is observed on the first of Bhádon (about 12th August). It is celebrated in a threefold manner, *viz.*, *1st.* By eating and giving plenty of ghi to all kinsmen and relations, as well as distributing the same in the form of alms to Bráhmans and poor people. The belief is that the month of Bhádon belongs exclusively to the Sun, who is very fond of ghi and likes to see its profuse consumption in one's house, giving health, offspring, and wealth to those who observe this joyous day. It is also believed that, if any one does not eat ghi in this day, his soul will have to enter the body of a snail in his next existence. This fear makes everybody the more cautious as to eating and giving away of ghi on this day. Instances are not few of people who, having nothing to buy ghi with, were obliged to pledge or sell some part of their land in order to be able to perform the rite. *2ndly.* The whole of the month of Bhádon is celebrated by giving presents called *wolag* or *dáli* to one's superior. The *wolag* is composed of vegetables, fruits, curds and milk. Every tenant or cultivator must give this present to his landlord once during the month ; kinsmen and relations to their superiors (heads of families or caste) with the same honour or regard, acknowledging him to be their patron. Every one of these is entitled to a pecuniary gift on the part of his superior in order to enable him to buy ghi with. *3rdly.* All artisans and manufacturers likewise present a certain article of their respective professions to great and influential men, who reward them by giving something in return with due regard to the workmanship and value of the article thus presented.—*Pandit Gunga Datt Uprati.*

280. **The Worship of Ramdei.**—The following is taken from Mr. P. J. Fagan's very interesting collection of notes on the tribes and religions of the Hissar District: The worshippers of Ramdei do not form a definite sect. Ramdei is a local saint who appears to be extensively worshipped in the Hissar District and in the neighbouring parts of Rajputana. The tradition regarding him is as follows. His father was a Tunwar Rajput, who went on a pilgrimage to Dwarika so slowly that it took a century to accomplish. On reaching Dwarika he worshipped the image of Krishna, but not satisfied with this, desired to make the god's personal acquaintance. He was told that Krishna lived in a tank, upon which he jumped in and obtained the interview he sought. Krishna then expostulated with the man at the risk of drowning which he was running. This had, however, no effect, and he replied that he preferred drowning to leaving the god's presence ; where upon Krishna promised to give him his heart's desire, and he answered that he wanted a son like Krishna. The result was that Ramdei was born as an incarnation of Krishna. Ramdei's shrine is at Ranicha in Bikaner, and in the course of the year one blind person and one leper are said to be cured at the shrine. Many persons accordingly go there in the hope of being the favoured ones. Banyas, Játs and Chamárs often wear images of Ramdei suspended round the neck. There is a shrine of his at Rawtsar in Bikaner, where there is a fair on the tenth of the light half of Magh and also in Bhàdon. He is a special deity of the Chamárs, and Chamárs take the offerings made at his shrine.

ANTHROPOLOGY.

281. **Lodhia, a game played by girls in the Basti and Gorakhpur Districts.**—*Lodhiá* and *Jhinjhiá* are the favourite games of the Hindu girls of this part of the country. As almost all actions are over-ruled by religion, these also involve an idea of religious worship. By Lodhiá is meant the worship of Gaurá, the wife of Mahádeo, by Jhinjhiá the worship of Ganesha, the son of Mahádeo. The former is played by the girls of higher class Hindus' families and the latter by those of the lower. I describe them below as they take place one after another in the month Kuár.

LODHIA.

On the last day of Bhádon a room is selected for the game. Its furnitutre is removed and the floor and the walls are plastered with earth. The next day, *viz.*, on Kuár Badi Pariwá, all the girls of the house assemble together in the afternoon in this room, when some fresh cow-dung is brought and a girl skilled in the game begins to stick the cow-dung on one of the walls in a certain figure. Some of the girls watch the progress and assist her with their advice ; others leave the room to collect flowers of as many different kinds and colours as lie within their reach. When the figure is complete, an idol of Gaurá made of cow-dung is stuck to the wall in the middle, and as soon as the flowers are collected they adorn the figure and the idol with them. They cover the cow-dung totally, by fixing to it flowers of various kinds, and the figure looks as if it was made of flowers only. This being done, they retire to reassemble in the evening. At sunset the assemblage is large, when almost all the girls of the neighbourhood, including even women of advanced age, join it with drums (*dholak*) and other musical instruments. They first of all worship the idol of Gaurá with tumeric (*haldi*), red powder, herbs, betel, betel-nut, rice and sweetmeats, and after this the head of the assembly lights a lamp and, taking it in her hand, stands up with all her companious and moves it slowly over the head of the idol again and again. While performing this worship they sing the following song in chorus :—

Arati, arati, ke-kar arati ? Gaurá
Ki arat Gaurá mátá dehin asis
Bhaiyá Bábá Jien lákh barás
Lákh, lakh kai taká Mangaon
Delli se Gajmoti mangaon
Orhab pahirab karab singár
Dushmanián ke chhatiyán darabangár.

"I perform *arati* (the ceremony of moving the lamp over the head). To whom is it due ? It is due to Gaurá. The mother Gaurá blessed the brother and the grandfather. May they live lakhs of years. I procured lakhs of rupees and sent for large pearls from Delhi. I shall dress myself and decorate my person and burn the breast of our enemies."

When they have done with this, they take their respective seats and sing all sorts of songs playing on drums and other musical instruments. This lasts for an hour or two, and then the sweetmeats offered to the idol are distributed among them as *prasád*, and the assembly breaks up. On the next day, in the morning, a girl breaks up the figure, and plasters the floor and the wall again. The cow-dung and flowers are kept in a place very carefully. In the afternoon the girls of the house meet together in the room, and begin making a new figure in the same way as described above, and everything follows in the same order as on the day before. The figures chosen are those of husband and wife, peacock and peahen, the sun and the moon, the temple of Mahádeo, the kadam tree and the lotus leaf, &c.

Thus, as described above, they every day make a new figure, adorn it with flowers of numerous kinds, worship the Goddess Gaurá, sing all sorts of songs, and play on musical instruments. This continues for fifteen days, and comes to an end on the *amavashyá*. On the first day of the waxing moon, the girls and the women engaged in the play assemble at the close of the day on the spot. The sacred materials of cow-dung and flowers (which formed the figure and the idol of each day) being put into a basket and placed on the head of a girl, they march towards any tank or river selected for the purpose, singing songs and playing on musical instruments. When they get at it they throw the sacred materials into the water, distribute among themselves the sweetmeats and the parched grain, which are brought with them in baskets, and return, singing and playing, as they went to the place they started from, and thence retire to their respective houses.—*Chandrakali Sukul.*

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282. **The Orang.**—There is a very curious note in *Indian Notes and Queries* (for November 1886, p. 27, Note 97) on the abduction of a human being by an orang (*Simia Satyrus Linn*).

A female *máwas* (*mias*) one day caught a man in the jungle and carried him into a tree, and kept him in place of her husband, whom she had lost. In due time she bore him a child. He eventually escaped from her by making a rope, and swarming down the tree, when he had sent the orang away after shell-fish and palm shoots.

Similar myths with regard to the gorilla (*Anthropopihecus gorilla. Sav. g.*) are current in W. Africa and are mentioned by Du Chaillu, Winwood Reade and others.

It is somewhat remarkable that the human indigines of these two widely distant regions should be possessed of myths which refer to descent from monkeys.

I am not aware that it has ever been recorded before, but I am convinced that I have been able to identify traces of the cheek callosities peculiar to the male orang in certain inhabitants of Malayana that I have seen.

In addition to their very curious high cheek bones, occasionally covered with fleshy pads, the great depth of the madibular symphisis, and massiveness of the lower jaw, are points of resemblance. The (occasional) peculiar horizontal implantation of the incisor teeth among the Malays has also been noticed in the orang. These incisors also rival those of the orang in size. The latter points of resemblance have I believe been noted by Bock, in Mickluko Micklay and other anthropologists. Cheek callosities are peculiar to the male orang, and there is probably some mistake in the case mentioned by Dr. John Anderson at page 8, Catalogue of Mammalia in the Indian Museum. The specimen was an adolescent female, and I could see no trace of cheek callosities in the death mask.

There has been to my knowledge (up to 1882) only one full-grown female orang imported to India. This individual was found by me in the menagerie of a wealthy Bengali Babu, in the heart of the native town of Calcutta, in July 1882. I saw that she was in a dying state, and it was through me that her body was secured for the Museum. The animal was an aged female, with her dentition a good deal worn. She had no trace of cheek callosities. A dissection of the genetalia made by me and preserved in spirit is in the Museum.

I am not sufficiently acquainted with the natives of the West Coast of Africa to trace any peculiarities in which they resemble the gorilla, but a more bestial type of face than that of the Dahomian Amazon of Fantee is no where to be found. The peculiarities of feature found in West Africa appear to be a retreating chin and forehead and immensely thick lips and a vast mouth. The Australian type of skull to my thinking resembles the Indian aboriginal type closer than any other. The skull of "King Jemmy" figured by Brough Smith is a perfect match for the Neanderthal fossil cranium. The extinct man ape of the Sivalics (*Anthropopithecus Sivalensis Lyd*) would appear to be identical with the Malayan orang, and intermediary fossils may with some reason be expected in India.—*J. Cockburn.*

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283. **Karnal—Exogamy among the Gentes—Descent through Females.**—While every man must marry into his own tribe, no one can marry into his own gens. But this is by no means the only limitation imposed upon inter-marriage. In the first place, no man can marry into a family of whatever gens it may be that is settled in his own village, or in any village immediately adjoining his own. The strength of this custom is shown by an answer given me to the effect that the speaker could not marry into "a family of his own gens, even if it lived 100 miles off." The prohibition is based on *simjorki barádari*, or the relationship founded upon a common boundary, and is clearly a survival from marriage by capture. This limitation is further expanded by the Rájputs, so that no man of them can marry into any family living in the *thapa* into any family of which his father, grandfather or great-grandfather married. Thus if a Mandhar Rájput married a Chauhán Rájput of Thapa Jundla, his son, grandson, and great-grandson would not be able to marry any Chauhán of any village in the Jundla Thapa. But beyond this, and the prohibition against marrying in the gens, the Rájputs have no further limitations on inter-marriage. Among the other castes the Thapa is not excluded: but no man can marry into any family of the gens to which his mother or his father's mother belongs, wherever these gentes may be found. The Gújars, however, who are generally lax in their rules, often only exclude such persons of these gentes as live in the individual village from which the relation in question came. In some parts of Ambála the people are beginning to add the mother's mother's gens, or even to substitute it for the father's mother's gens: and this may perhaps be a last stage of the change from relationship through women to relationship through men.—*Settlement Report, p.* 78.

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284. **The Agni-hotri of Kumaon.**—The Agni-hotri, or Fire-worshipper, originally came from Gújarát, and is a follower of the Sáma Veda. He commences fire-worship from the date of his marriage. The sacred fire of the marriage altar is carried in a copper vessel to the Agni-hotri's fire-pit. (This sacred fire of marriage refers to the fire altar round which the bridegroom and bride go seven times, called *pari kramá*, and this fire is regarded as a witness of the marriage.) This fire is preserved by a continued supply of fuel, and when the Agni-hotri dies this fire alone must be used for his funeral pyre. The Agni-

hotri takes his food once a day only and bathes three times. He must not take meat, *masur* pulse, oil, *baigan*, or the egg-plant, and other impure things. He never wears shoes, and performs the fire-sacrifice (*Homa*) daily with the Sáma Veda *mantras*, *ghi*, rice, &c. The fire-pit (the one which I have seen) was forty feet long and fifteen feet broad, called Agni-Kúnd. He has to feed one Bráhman daily before he can take his food, and takes food always in the afternoon. Generally, the eldest son alone is eligible for this office, but other sons may practise if they choose. Their mode of preparing fire by the *Arani* is as follows:—

The base is formed of Shami or Arani wood 1 cubit (= 18 inches) long, 1 span (= 9 inches) broad, 8-finger breadth deep. On this block a small hole, 4-finger breadth deep, is worked emblemetic of the female Shakti शक्ति. The middle *arani* is a shaft 24-finger breadth (= 18 inches) long and 4-finger breadth in diameter. An iron nail one-finger breadth long is fixed to its end, to act as an axis or pivot. The top arani, which is a flat piece of wood, is pressed on this nail and two persons continue to press the bottom arani and maintain them in their position. Leave out the bottom 8-finger breadth, top 12-finger breadth and the remaining 4-finger breadth of the middle shafts are called *Deva Yoni*, where the rope must be applied and pulled off and on with both hands as an ordinary drill. Before actually working this rope the Gáyatris must be repeated and then *mantras* from Sáma Veda. (This is a long *mantra* or hymn in praise of God Agni, invoking him to come for the sacred object of *Homa* and praising his glories.)

After repeating this hymn the fire produced by friction and percussion is placed in a copper vessel, and dry powdered cow-dung is placed in it. When it has grown tolerably strong it is covered with another copper vessel and drops of water are sprinkled over it and the Gáyatri is repeated three times. The sprinkling is done with *kusa* grass. Again a Sám Veda *mantra* is repeated expressing gratitude to Agni, which maintains life and earth. It is then formally consigned to the fire-pit, and each individual must use his own branch of the Vedas in doing this. Every Bráhman has a particular branch of the Veda to follow. (For instance, my family follows the Madhyandini Sákhá of the Yajur Veda. I repeat *mantras* for this only.) Then follows *Pratisthá*. It is a prayer to Agni, saying :— "Thou God Agni ! I request you to come here, to stay here and sit here, receive thy due respect", and so on. Then follows the *Homa* with twelve *mantras*. Something to this effect :—"The receiver of homage of all Yagyas! thou respected by gods and men, I give thee *samidh* (fuel for *yagya*). I raise thee with *samidh*, well steeped in ghi," and so on.

The making of fire by the *arani* is emblematic of ordinary births of human beings. The fire thus made is supposed to be born as a human being, and on the bottom *arani* the female emblems called *Shakti* are actually drawn. Sukhdeva, the narrator of the Bhágvat, is called "son of the Arani." His father Vyása, the narrator of the Mahábhárata and other Puránas, is said to have requested Shakti to give him a son. But he would not marry. One day when he was making fire by the *arani* a nymph called Shartachi appeared and a son was produced to him from the Arani, although the nymph instantly disappeared in the form of a *súka* or parrot, when she knew that Vyása was not to be easily misled. The idea of this parrot remained in Vyása's mind, and the son born from the Arani was named after this incident from the parrot.

When the original fire of the Agni-hotri is extinguished by any accident, he must get fire either from another Agni-hotri Kúnd or prepare fire by the *arani*.—*Jánardan Dat Joshi, of Bareilly.*

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285. Notes from Kumaon—Games, Superstitions, &c.—

(*a*) *The Game of Tipcat.*—To play this game, known as *Atali* or *Bed*, two boys go into a large field. They dig a small hole about three inches deep, and on this they fix a piece of wood about a span in length. The end which projects above the surface is fixed in a slanting direction. One boy throws a stick at it and makes it fly to some distance across the field. This distance is measured, and after a series of strokes whichever boy completes the greater distance is the winner.

(*b*) *The Game of Hide-and-go-seek—Lukbarhi.*—One boy hides and the others search for him. Whoever finds him first is the winner.

(*c*) *Rain Spells.*—When rain fails they sink a Bráhman up to his lips in a tank or pond, where he repeats the name of the god of rain for a day or two. When this rite is duly performed rain is sure to fall.

Another plan is to hang a frog with its mouth upwards on a tall bamboo or on a tree for a day or two. The idea is that the god of the rain seeing the animal in trouble will take pity on it and send the rain.

In some places when the rain is delayed they dig a ditch four or five feet deep and a Jogí or a Bráhman is seated in it. The belief is that the prayers of these holy men will bring the rain.

When the rain is excessive and it is desired to stop it, one or more of the following charms are used to gain the desired end :—

Hot oil is poured into the left ear of a dog and the pain makes him yell. It is believed that his yells are heard by Rája Indra, who, in pity, stops the rain.

Five, seven or eleven grains of *urad* pulse are placed in a piece of cloth, wrapped up and tied with a treble cord. Each grain bears the name of a blind man known to the person who is carrying out the spell. This is known as "the binding of the blind men." This packet is either buried under the eaves of a house where the rain drips or put in a tree. The belief is that these wretched blind men being thus exposed to trouble, Rája Indra will take pity on them and give orders to stop the rain.

Seven pieces of granite, seven grains of mustard, seven cotton seeds, seven pieces of goat's dung are parched in an oven and then placed under the eaves of a house where the water drips. The belief is that these things are displeasing to the demons who are the enemies of Rája Indra, the lord of the rain, and that this proceeding by way of punishing his enemies is so pleasing to Indra that he forthwith sends the rain.

A harrow is fixed up perpendicularly where four roads meet. As this implement is always used flat, its being placed in a perpendicular position indicates that great injustice is being done to the world. When he sees this appeal to his sense of justice Indra stops the rain in order to save the world from ruin.

When the thunder roars loudly people repeat the name of the Saint Agastya Muni. This saint is said once to have drunk up all the waters of the world in four sips; so all the clouds fear him and disperse when he is named.

(*d*) *Remedies to stop hail.*—In order to stop hail people put an axe out in the open with its edge turned upwards. When the hail-stones fall on the axe they are cut into pieces and stop falling.

Another remedy is to spit at the hail-stones as they fall or to sprinkle on them some drops of blood from the body of some noted magician.

A third plan is, when the hail is falling, for an enchanter to blow a conch-shell in their direction. There is a special kind of enchanters who are known as "Hail men" or Woli.

A fourth plan is to put a churn in the open while the hail is falling. When they touch the churn they are supposed to become as soft and harmless as lumps of butter.

In some places the same result is accomplished by sending some one possessed by a spirit or deity into the place where the hail is falling, and making him beat the stones with a shoe. This special form of insult is usually effectual.

(*e*) *The Khatarhuwa.*—On the first day of Asoj or Kuár the men and children in each village make a great heap of dry grass and weeds round a pole which is adorned with wreaths of flowers and cucumbers. This heap, which is made at a short distance from the village, is called Khatarhuwa. The materials for this purpose are collected for a month before the celebration of the festival. They also make flags called Dauki, made of hemp plants, and decorate them with flowers and small cucumbers. In the evening they assemble at their houses, each having a large cucumber in his left hand and a flag in his right, and go to the place in procession singing loudly :—"*Bhaloji Bhalo :*" (Hurrah ! Hurrah !) They also sing "*Bhalo Khatarhuwa*" (good luck to the Khatarhuwa !) or *Gáe kí jít ; Khatarhuwa ki hár ; Gáe pari syol ; Khatarhuwa parho bhyol* (Victory to the cows ; defeat to Khatarhuwa ; the cows have gone to a shady place and Khatarhuwa has fallen down a precipice). They also sing many obscene songs and dance about in a frantic way. Many have torches in their hands to march in the procession and set fire to Khatarhuwa. As soon as they arrive on the spot they set fire to the pile of grass and leaves representing Khatarhuwa. When the whole heap is in flames they break their cucumbers, fling a part into the fire as an offering and divide the rest among those present. After this they beat the fire with clubs, throw their flags into it, scramble for pieces of cucumber and then return home singing and dancing with frantic merriment.

The origin of this ceremony is thus described :— Many years ago Báj Bahádur Chand, Rája of Kumaon, set out to capture the fort of Bádhangarhi or pargana Badhan in Garhwál. When he was leaving on this expedition his ministers and courtiers asked how they were to know the result of the approaching battle. After consultation he directed that every village should prepare a pile of dry grass, and that when the battle was won he would have a bonfire lighted, and the news would spread by the successive fires lighted throughout his kingdom. When he won the battle the news was communicated through

Kumaon in this way, and since then the custom has continued as a memorial of the victory.

(*f*) *The Evil-eye.*—People who have handsome babies are much afraid of exposing them to the evil-eye known as *Dittli* or *Ankli*. From the same belief money is not counted in the presence of many people, and if it is necessary to give money to any one it is done secretly or in the presence of as few people as possible.

(*g*) *Pollution by Touch.*—An orthodox Hindu, if touched by a man of foul caste, such as a Dom, is considered pure if he touches a drop of water known as *chita*. Women in their menses are not allowed to touch any one for four days. If any one happens to touch such a woman he has to touch a drop of cow's urine and to put on a fresh Bráhmanical thread. A woman after child-birth is not admitted into the family for eleven days; if any one comes into contact with her during this period he has to undergo the same purification.

(*h*) *Meeting a Snake.*—If a person finds a snake crossing his path he must not go on until he puts a rag, torn oft his clothes, on the track of the reptile. If he fails to do this he will die, fall sick or suffer some other calamity. If a man meets two snakes, either fighting or intertwined, he will shortly die unless he throws away the clothes he wore, bathes, distributes alms, and prays in a temple.

(*i*) *Diamond Hill.*—Above Almora the highest peak is known as Hira Dungara or "Diamond Hill." They say that in former days an enormous diamond used to appear on this hill and then disappear. It has not appeared now for many years, and the traders of the place attribute to this cause the falling prosperity of the town.—*Pándit Janardan Dat Joshi.*

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286. Beena Marriage.—The arrangement known as Beena marriage, by which the youth serves his father-in-law for his bride and lives in his house, is common among all the tribes of the Vindhyan range. Here is an instance from the Pávras, a jungle tribe of Khandesh:—"The youth or his father gives the bride about Rs. 45, but if poor, and unable to pay the fixed amount, the youth gives his bullocks to the bride's father. If poorer still, he binds himself to serve his future father-in-law for a period of eight or ten years, becoming what is termed 'the house son-in-law' (*Ghorjávái*, the Gújaráti, *Gharjamái*). During this period the youth lives with the girl's family, and is generally married to her when half the term agreed to is over."—*Bombay Gazetteer, XII, p.* 97.

The following is another example from Karnal:—

There is a custom called ***Ghar-jawái*** which consits in a sonless man settling his daughter's husband (*Jawái*) in his house as his heir, when he (and his son after him) inherits on the death of the father without son: though if he die sonless the property reverts to the original family, and not to his own cognates. He retains his rights in theory in his original family, but he often abandons them in practice. There is no doubt whatever that this custom *did* obtain, for many present landholders have obtained their property in this way. But the feeling is strongly against it. The Játs, Rors and Kambohs strenuously deny the right. The Rájputs and Gosains say that the son-in-law does not inherit. The Gújars and Bairágis admit that the custom exists. The Bráhmans say that the son-in-law cannot inherit, but his son, if he has one, can. I suspect the real state of the case to be that the thing is often done by tacit consent, but that probably the next cognates could prevent it. The existence of the name as a well-known term shows that the custom does obtain in some degree.—*Settlement Report, p.* 101.

[This is very closely connected with what is known as *Beena* marriage as in the cases of Jacob (*Genesis* XXIV, 1—8) and Samson (Judges XIV). For details see Starcke: *Primitive Family, p.* 78 *sq.*—*Ed.*]

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287. Thigh-bone Trumpets. — A trumpet made of the human thigh-bone *femur* is used by the Buddhist Lamas of Tibet, and one such is figured by Hooker: *Himalayan Journal*, page 173, vol. I. The instrument is bound with brass at the extremity applied to the mouth. The head and neck of the bone seem to be sawn off at the trochanter minor and the mouthpiece is at this end. Both condyles of the lower end of the bones, *i.e.*, the articulation of the knee, are perforated, and the shaft is again bound with brass at a point corresponding to the insertion of the sub cureus muscle. A small ring is attached to both pieces of brass and a string intended for slinging the instrument passes through these rings. It seems that the bone is often that of a Lama, and is valuable in proportion to its length. "It is reported that one of the first Europeans buried at Darjeeling was disinterred by resurrectionist Bhoteas for his trumpet bones." Dr. Hooker describes the use of this trumpet at a religious service at the monastery or temple of Simonbong on Mount Tonglo in the Sekkim Himalaya near Darjeeling. I am not aware of its being used by Hindú fakírs though the Agharpants do carry human bones.—*J. Cockburn.*

FOLKTALES.

288. ***Mr. Knowall—A Folktale from Kumaun.**—There was once a man who used to give his wife a ser of flour every day, out of which, as every one knows, she should have made a dozen cakes; but she never produced more than five, and used to keep the remaining seven for a friend of hers. At last the husband smelt a rat, and one day he made a hole in the roof and looked on while she was cooking. When the meal was served, and only five cakes were produced as usual, he asked where were the remaining seven. She was confounded and asked him how on earth he managed to find it out. "It is hard to deceive a man like me who am skilled in astrology," he answered. After this the fame of his knowledge of astrology spread through the land; and when the King's pearl necklace was lost he was sent for, and told that if he did not trace it his life would be the forfeit. He was in sore distress and lay down at night in the palace. Then he cried:—"*A ninúri, a, bhor tu mara jaoge,*" which means:—"Come sweet sleep, for to-morrow thou shalt die." Now it so happened that one of the King's slave-girls named Ninúri had stolen the necklace, and she was on the watch to see what the astrologer would do. When she heard him mention her name as she thought, she was stricken with fear, and told where she had hidden it. Next morning he took the King and his people to the place, and the jewel was found.

From that time his reputation was established, and soon after when a rival monarch came to attack the kingdom of his master he was sent to lead the army. He had never mounted a horse before, and his wife had to tie him with ropes to prevent him from falling. As he rode on in advance of the army his horse bolted, and to save himself he caught at the branch of a tree by the side of the road which came off in his hand. When the enemy saw this terrible demon approaching, tearing up trees as he advanced, they were stricken with panic and immediately retreated. When he returned his grateful master gave him half his kingdom.—*Pandit Janardan Joshi.*

*[For the variants of this famous Folktale, see Clouston: *Popular Tales and Fictions*, II., 413 *sqq*: the Indian Tale is found in an early version in the *Katha Sarit Ságara* (Tawney: Translation, I., 272, with his note.—ED.]

289. **The Lady who became a Cat.**—A king was once sleeping in his inner apartments and the queen was sitting by his side. He was half asleep, and, looking round, he saw the wife of his Wazír coming into the room in the form of a beautiful white cat. When she came near his bed she rolled on the ground and at once turned into a lovely woman. She then said to the queen: "To-day is the marriage of the king of Fulána country, which is fifteen hundred miles from here. The king is a friend of mine and I must be present." The king was much surprised at this, but he remained silent and pretended to be asleep. Then the Wazír's wife said again: "Your friend will be there too, and you also should go." When the two women found that the king was sleeping soundly they turned themselves into cats and set out. The king followed them unseen, and when they came to the outskirts of the city they climbed up a banyan tree, which, the moment they sat on it, was torn from its roots and flew through the air. The king also took hold of a branch and was carried off in an instant to the place where the marriage was going on.

When he entered the assembly he found that the bridegroom had only one eye. When the people saw that the king was a handsome man they made him the bridegroom and escorted him to the bride, who was in the inner apartments. There he saw the wife of his Wazír sitting among the other women and his own queen with her paramour. Seeing this he was overcome with grief and shame, and began to consider how he should punish his queen. When he came out of the bride's chamber he put off all his wedding robes and kept only his marriage bracelet (*kangan*); then he took his seat in the hollow of the banyan tree, and shortly after the Wazír's wife and his queen turned themselves again into cats, and came and sat on the tree, which flew back with them to the palace.

He got to his room before the women could return and lay down on his bed as before. As he was tired, he slept till a late hour, and when he woke the queen came to him with a washing ewer full of water and said with a laugh: "You got through the marriage well last night." "And you," said he, "had a pleasant time with your lover." When she heard this the queen threw some sesamum (*sarson*) over him, repeated some *mantras*, and he was immediately turned into a peacock. She shut him up in a basket, and when the Wazír came to the Darbár she sent to tell him that the king was sick. The Wazír, when the king did not appear for some days, consulted his wife and proposed to go to the palace and find out what was the matter with the king. "There is no use in your going," she said; "I know that the queen has turned him into a peacock." Her husband asked her if there was any way of getting possession of the king. "Bring me another peacock and I will manage it," she answered. So her husband brought her a peacock, which she took to the palace and contrived to change it for the basket in which the king was kept. She returned to the Wazír with the king in the form of a peacock, and he

requested her to bring him back to his original form. So she threw some sesamum over him, repeated some *mantras* and he was restored to his real form.

The Wazír said to his master: "It is dangerous for us to remain here with this wretched woman. Let us go to some other land." So they wandered far away, and came at last to a kingdom, where the king recognised them as men of worth and good breeding, and took them into his service. He gave the king his daughter to wife and ordered his Wazír to marry his daughter to the strange Wazír. One day the king and his new queen were sitting on the roof of the palace and they saw a great bird flying in the air above them. The king asked the queen what this bird was, and she said: "This is not a kite, as you suppose; it is your first wife." He answered: "Then we are in great danger." "Do not be anxious," she answerd. "She is a white kite, and I will turn myself into a black kite. I will fight with her and we will both fall to the ground together. Then you must kill her."

Meanwhile the Wazír came up, and the king asked him which of the birds he should kill." "They are both evil witches," he replied, "and we should kill them both." So when the kites came down on the ground and were struggling together, the king and the Wazír fell upon them with their swords and put them both to death. Then the king went back to Fulána country, claimed the bride he had married by mistake and went back with her to his own land, where he ruled for many years in the utmost happiness and prosperity.*

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290. **The Opium-eater and the Demons.**—There was once an opium-eater, who was so addicted to the vice that he fell into extreme poverty. One day he said to his wife: "Bake two cakes for me and I will go and seek for some employment." She borrowed some flour from a neighbour and made the cakes for him. He started off, and after he had walked thirty miles he came upon a well, where he washed and ate his dinner and took his usual dose of opium. When he was at the height of his intoxication he saw a one-eyed Deo, who was known as Kanua, or the "one-eyed demon," approaching him. As he came along he was dancing and singing, and when the opium-eater saw him he began to do the same. When the Deo came near he said: "Why were you laughing at me?" "Why did you dance before me?" said the opium-eater. "I", said the Deo, "have travelled four and twenty miles this morning in search of food, and when I saw you I could not help thinking what a good dinner I am going to make off you." When he heard this all the trance of the opium passed oft at once and he knew that he was in evil case. So he said to the Deo: "If you really want to know why I was laughing, the real reason is this that the left tower of the palace of the Lord Solomon (on whom be peace!) has fallen down and he has sent me to catch twelve thousand demons to rebuild it. I have now got you for one of them; but I regret to say that even this one has only one eye." When he heard this Kanua Deo was sore afraid. "How can I alone do the work of twelve thousand demons?" he asked. "Please take a little present from me and let me go this time." The opium-eater, who was now getting a little more confident, answered "I can let you go only on one condition, that you give me a good present and tell me where I can find the twelve thousand Deos of whom I am in search." Kanua Deo gave him a purse of twelve thousand rupees and said: "To the west of this well, at a distance of five hundred paces, there is a grove, in which twelve thousand Deos of my brotherhood assemble. These you may catch if you please."

The opium-eater took the money, let Kanua Deo loose and went his way. When he got home he said to his wife: "Hasten to the bazar and purchase all the delicacies you can find. Here is as much money as you want." When his friends and neighbours saw the sudden change in the fortunes of the opium-eater they wondered, and at last they asked him how he came by all this wealth. He answered: "I have found out a way to get wealth when I please, and the next time I go out in search of it you can come too." So when he had spent all the money he determined to go and get some more. But when he asked his friends to go with him they began to suspect that he had made his money by robbery or some other improper way; so no one would go with him except one grey-bearded old fellow, who was near the end of his life and had little to risk. The pair went off together and reached the grove where Kanua Deo had said that the Deos lived. They both climbed up into a thick tree and the opium-eater got the old man to tie him to the tree with his turban. The old man hid himself, and when it was near midnight a multitude of Deos appeared. Some of them swept the ground while others spread carpets in several rows. By this time twelve thousand Deos had assembled, and then four flying thrones full of fairies came down from Indrasan, and they began to dance before them. Kanua Deo was also among them, and while the dance was going on his friends noticed that he got up several times

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*[Told and recorded by Khadim Husen, a Musalmán tailor of Saháwar, Etah District.]

and looked round him anxiously. They said: "Why are you continually getting up and looking round?" He answered: "None of you have ever come across Kalsira (black-head: the Deos' name for man). If you had you would have been as anxious as I am." Meanwhile the old man from sheer terror fell out of his tree, and when Kanua Deo saw him he said: "Here is Kalsira: fly for your lives." At this all the Deos ran away, and when they had left the place the opium-eater came down too and found the old man unharmed. So they both packed up all the vessels, ornaments and other valuables which the Deos had abandoned in their flight. These they took home and lived on them in great magnificence till the end of their days.*

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291. **The Wisdom of Birbal.**—Akbar once said to Bírbal: "Is there a man in the world wiser than yourself?" Bírbal replied: "Great king, there is no man wiser than myself." So Akbar made a proclamation throughout his dominions that whoever would exceed Bírbal in wisdom should be richly rewarded. When the brother of Bírbal heard of this he went to Akbar and said: "Oh, great king, I am wiser than Bírbal." The king said: "Very well. Prove it." So he went to his brother and said: "I desire to live apart from you. Divide the ancestral property equally between us." Bírbal said: "I have no objection. We will divide the property; you can live inhalf the house and I will live in the other." But his brother said: "This plan will not answer at all; you must pull down the house and cut every brick in two." Bírbal was surprised when he heard this foolish proposal; but he said to himself: "How am I to answer this fool? And if I do not answer him Akbar will think that my brother is wiser than I am."

On the whole he thought it best to leave the land: so he went off to the king of Ríwa and asked for employment. The king asked him who he was and he answered: "Men call me Bírbal." The king then received him very kindly and asked him why he had left the court of the Emperor. He said: "I had some private reasons for going away. If you give me employment here I will stay; if not I will go away." The king said: "My kingdom is yours; you may stay as long as you please." So he got honourable service and stayed there.

When the buffoons of Akbar's court heard that Bírbal had gone away they came to the Emperor and performed before him. When they were done Akbar was so pleased that he said: "Choose what boon you please." They answered: "All we want is, leave to bathe in the royal chambers." Akbar was perplexed at this demand and thought "If I had only Bírbal here to baffle these scoundrels. If I consent I am disgraced before my subjects for ever." So he said: "Give me six months' time and then I will give you an answer." Meanwhile he made great search for Bírbal, but could find no trace of him. Then he sent a circular letter to all the subject Rájas saying: "I have exacavated a well and a tank, and I wish to get them married. Send me all the wells and tanks in your dominions so that suitable matches may be selected." This he did, thinking that the Rájas would be perplexed to find an answer, and that only the Rája who had the benefit of Bírbal's advice could get out of the difficulty.

As he expected, all the Rájas were perplexed how to give an answer to such an extraordinary letter. But when the Ríwa Rája consulted Bírbal he said: "Write to the Emperor and say 'My tanks and wells are all ladies, and it is the custom of my land for the bridegroom to fetch the bride; if you send your well and tank I have no objection to the alliance.'" When the Emperor read the letter of the Ríwa Rája he was quite certain that it must have been written by the advice of Bírbal; so he came himself to Ríwa and brought Bírbal back with him with the greatest honour to Delhi.

When Akbar got back to Delhi he sent for the buffoons and said: "Do you still desire to bathe in my private chamber?" They said that such was their desire. He said: "You can do so." But when they came in they found Bírbal standing there with a drawn sword in his hand. "Come and bathe here. my friends; but if any one lets a drop of water fall on the floor, oft goes his head." They were afraid to attempt the task, and going to the Emperor they said: "Great king! we have received our reward. We merely wished to know if you had found in your court any man wiser than Bírbal."†

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292. **The Kingdom of the Mice.**—There was once a kingdom of mice, of which a mouse was king, and he had a fox for his Wazír. All the animals of the forest did homage to him and did nothing without his permission. One day it so happened that a caravan passed through the forest, and one of the camels was so tired that it could go no further. The owner waited a day or two to see if it would recover, but it was too

*(Told and recorded by Maharáj Swarúp, teacher of th village school, Jalesar, Etah District.)

†(Told by Hazari, Brahman, of Mirzapur, and recorded by Shekh Ahmadullah.)

weak to move, and he was obliged to leave it there. After a while however the camel began to graze about and got so strong that it used to devour the gardens of the mouse king. When Mr. Fox, the Wazír, heard of this he went and told the king, who ordered his Wazír to produce the camel before him. Next morning the Wazír brought the camel before the king. When the camel saw that the king was only a mouse and his Wazír only a fox he showed great disdain for both of them, and began to grunt and gurgle and said: "What can these miserable creatures do to me?" So saying he went back to the forest and began to graze as usual where he pleased. The mouse king was very angry and said to his Wazír: "See that this ruffian meets the due punishment he deserves." "Your Majesty!" answered the fox, "you will soon see that he reaps the reward of his action."

So the fox was always on the look-out to wreak his revenge on the camel, and one day it so happened that the camel's nose-string got entangled in a creeper, and as he could not release himself he was in a fair way to starve. When the fox heard of this he was much pleased and took his master to the place. "O, foolish camel!" said the mouse king, "you would not heed my words and you are now reaping the fruit fo your misconduct." The camel answered: "Mahárája! I confess my fault and pray for your forgiveness. If you save me this time I swear that I shall be ever your faithful servant and obey you in everything." The mouse king took pity upon him and climbing up the creeper cut the cord with his teeth. The camel was so grateful that he used to attend the mouse king every morning and take his orders.

One day it so happened that some wood-cutters came into the forest, and as they were cutting fire wood they found this stray camel, which they seized and carried to their king. When the fox heard of this he told his master, who was sore wroth. Next day, when the wood-cutters came again into the forest, he had them arrested and brought into his presence; he reprimanded them for their insolence and said: "If your master will not restore my camel he must be prepared for war." The wood-cutters returned and told their king, but he despised the threat of the king of the mice and sent no favourable reply. The mouse king collected his armies of mice and sent them to the capital of the king of the wood-cutters with orders to dig in his treasury and each to bring in his mouth as many rupees as he could carry. They carried out his orders and soon made an enormous pile of treasure in the forest. One day a wise man came into the forest in search of employment and chanced to come upon the place where this great treasure was in charge of a detachment of mice. He began to think to himself: "How can I gain this great riches?" But an old mouse, who knew his thoughts, said: "Why are you envying this treasure? Go to our king and he will give you service." So the mouse king took the wise man into his service, and the king said: "Go and call more of your brethren and I will employ them." The man went to his village and returned with a very large force. When the army of the mouse king was thus made complete he started off to invade the dominions of the king of the wood-cutters. He sent his army of mice ahead with orders during the night to undermine the walls of the enemy's fort. They did so and creeping in tore up the walls and destroyed all the enemy's property. Then all the army of the wood-cutter king fled and he was obliged to throw himself on the mercy of the mouse king, who, after he had got back his camel, made the wood-cutter king his vassal, and returned in great triumph to his dominions.*

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293. **The Perfumer and the Rustics.**—A perfumer once went into a remote village, where the people had never so much as heard of a perfumer. He offered some rose water for sale, but no one could tell whether it was good or bad. At last a lout who prided himself on his cunning took some on his hand and licking it up said: "This is bad because it does not taste sweet." The Gandhi laughed and went on. Another lout came running after him and said: "My brother says that this is not sweet enough, but I don't mind buying a little as a condiment for my curry."†

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294. **The Advice of the Rajput.**—There was once a Rájput, whose son was great friends with the son of a Banya. His father was always warning him, but he paid no heed to his advice. At last he said to him one day: "Kill an animal and smear your sword with blood and see what your friend will say." The boy did so and, going to the Banya's son, said to him: "I have killed a man; help me." The Banyas drove him off at once saying: "Be off; do you want to get us ruined by harbouring you?"

The boy came and told his father, who said: "Now go to a Pathán who lives in the village and tell him the same story." The boy did so, and the Pathán at once said: "Come in, my friend. No one shall harm you as long as I am here."

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* (Told by Thakur Umráo Sinha, of Sonhár, Etah District.)

† (Told and recorded by Babu Gandharab Sinha of Etah.)

When the boy came and told his father, he said: "Now you see how dangerous it is to have any dealings with cowards like Banyas or Kayasths. Never make friends with any but men of your own rank in life."

The boy took his advice and found the advantage of it.*

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295. **The Wily Tortoise.**—There was once a fowler, who went out into the jungle to snare birds. He laid some snares and bird lime on a tree and succeeded in catching a hansa. As he was taking it away he came to a tank, where a turtle was sunning himself on the bank. "Take care, my friend," said the hansa, "or your fate will be the same as mine." The turtle answered: "I am very grateful for your warning, and I will see if I cannot effect your release." So he dived down into the water and brought up a ruby. He gave it to the fowler and said: "Take this and release the hansa." The fowler took the ruby and said: "Bring me a pair to this and I will do what you wish." The turtle dived a second time and brought up another ruby. "Release the hansa," said he, "and then I will give you this." The fowler let the hansa go and then said to the turtle: "Now give me the ruby." "All right," said the turtle. "But show me the ruby I gave you. I want to be sure that this one is a good match." The foolish fowler gave him the ruby, and the turtle immediately dived down and was never seen again. The fowler tore his hair and went home weeping bitterly at the result of his covetousness.†

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296. **The Wit of the old Beggar Woman.**—A poor old woman was once creeping along the road supporting herself with her staff. A young fellow met her and said: "Mother, what are you always looking for on the ground?" "My son," she answered, "I am looking for my lost youth."‡

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*(Told by Rámkumár, Tiwári, Bráhman, of Asani, Fatehpur District.)

†(Told by Brij Mohan Lál, second master, High School, Mainpuri.)

‡(Told by Rám Kumár Tiwári, Bráhman, of Asani, Fatehpur District.)

297. **Raja Bhishma and his son, a folktale fold by Akbar Shah, Manjhi of Manbasa, Dudhi, Mirzapur.**—Raja Bhishma had seven wives, but they were all childless. One day he went out to hunt and lay asleep on a rock. After he went away a woman who kept his storehouse (*kotarin*) happened to sit down in the same place, and she became pregnant, and in due time gave birth to a son. When he grew up he asked his mother to get a fiddle made for him, and he used to go about singing this song—

Sone ka danda,
Rupe ki tant;
Bhaju bhaju re Ghaug Laua;
Maiya more ban Kotaraiya,
Baba Bhishma Raja.
De to mai bhikh.

"The bow of gold, the string of silver.
Sing the song of Ghaug Laua;
My mother was a wild housekeeper:
My father Rája Bhishma;
O mother give me alms.

The Rája's barber once heard the boy singing this song and told the Rája, who sent for him and, giving him a reward, told him to bring his mother. He promised to do so if all the dogs of the city were kept tied up. This was done and his mother came. When she told her story the Rája accepted the boy as his son and appointed a separate house for them.

The other Ranis were jealous of them and put poison in his food. That day he did not eat till after bathing, and when he came he saw that the food was black with poison. He showed it to his father, who had the Ranis buried alive and, making over his Ráj to his son, became an ascetic.

[No one can tell what the song of Ghaug Laua is. The idea of these miraculous pregnancies is common in Indian folktales.]

MISCELLANEA.

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298. **Palamau—Marriage Ceremonies of Cheros and Kharwars.**—The marriage ceremonies among the Cheros and Kharwárs are almost identical, except in those families who affect to be pure Rájputs. The custom is that when a suitable bride has been found the father of the boy or some relative or friend (it does not matter which) visits the girl's father for the purpose of making the necessary arrangements. He takes with him Rs. 6, which is presented to the father of the girl. This is the recognised sum at all marriages, and is considered in the light of a betrothal, the ceremony being called *dáli*. The marriage day is fixed by the latter, and when the time comes the marriage procession (*bárát*) starts, and on arrival at the bride's home the marriage ceremony is performed with the aid of Bráhmans, and the usual feasting and rioting goes on for three days, when the girl is brought home at once to her husband's house. There is another form of marriage which is called *karui*. In this case the procession goes and feasting takes place as before, but the marriage ceremony takes place in the boy's instead of the bride's home. These people are ruinously extravagant over marriages, and sometimes borrow at enormous interest Rs. 400 or Rs. 500 for that purpose.—*L. R. Forbes: Report, p. 40.*

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299. **Sugarcane Seeding.**—It might interest Mr. Herbert Finch to know that the sugarcane commonly flowers in the districts of Bahraich and Gonda, in Oudh. I have seen hundreds of fields in flower, and inquired from the cultivators why they did not raise their crop from the seed. The flower is characteristic and unmistakable, considering that about 1-8th of a field of sugarcane is set apart for raising the next season's crop. Using seed would result in a very large saving.

I did not ascertain if the flowers contained seed, but have no reason to suppose that they would not produce seed if left standing long enough. The cultivators did not seem to think it possible to raise cane from seed, but this by no means implies that it is impracticable.—*J. Cockburn.*

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300. **In the same connection.**—The following extract from the Report on the Government Garden, Saharanpur, for 1892-93 (p. 12) is worth record:

"As there was a plentiful supply of sugarcane seeds available last season, sowings were made monthly from March until the close of the rainy season. These sowings were made under varying conditions, such as beds in the open, in pots filled with various kinds of soils and stood under the shade of trees, and in the close atmosphere of frames, &c., but all to no purpose. Seedlings of what were at first supposed to be sugarcane were plentiful; but these in the end proved all to be seedlings of common grasses, seeds of which had found their way by accident into the soil. So far as I am aware, the raising of sugarcane seedlings from Indian-grown seed is a gardening feat not yet accomplished."

301. **A Charm for stings of poisonous insects, specially Wasps, Scorpions.**—Tie a rag or string a little above the part stung. Write the figures *16* on the ground with the forefinger and beat on it with a shoe. As soon as the first shoe falls on the figure, the pain will slide down a little. It will thus keep sliding down at every blow till it disappears altogether. Any ground, whether hard or soft or metalled or stone-floored, will do, and any kind of shoe is equally efficacious.—*Mul Chand.*

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302. **Gold-bearing Ants.**—In connection with this myth it may be of interest to know that the common white ant may possibly have given rise to the myth While standing under a tree at Sirsoli, on the southern border of South Mirzapur, waiting for a beat to come up, I saw a termite tunnel, which ran up the trunk of the tree, spangled with a material which so closely resembled gold at first glance that I collected some of it and took it home for closer examination, and the sample may be among my specimens to this day. It turned out to be a golden mica. South Mirzapur being particularly rich in coloured micas—silver mica, black, pink and green (euphyllite) are found here; golden yellow mica is rather uncommon. This instance of the actual discovery of the transport and collection of a substance bearing a superficial resemblance to gold by ants may be worth putting on record.—*J. Cockburn.*

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303. **Crows, feeding of—at Funeral Ceremonies.**—An important part of the Hindu funeral ceremony is the feeding of crows, who are believed to receive the soul of the dead man. This food has a special name, *Kágaur*, to the east of the North-Western Provinces. Curiously enough a criminal tribe in Madras according to Mr. Mullaly (*Notes*, 34) feed crows on the fifth or final day of the funeral ceremonies. Among them it is accounted for by the prominent part the crow takes in their omens of weal and woe. Other instances of this practice would be interesting.—*W. Crooke.*

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304. **Annoyance and Abuse Courted.**—The following is an instance of a curious practice which deserves inquiry: "On the Khurda Estate the peasants give a curious reason for the absence of garden cultivation and fruit trees which form a salient feature in that part of the country. In our own districts every homestead has its little ring of vegetable ground. But in Khurda one seldom meets with these green spots except in Bráhman villages. The common cultivators say that from time immemorial they considered it lucky at a certain festival for a man to be annoyed and abused by his neighbours. With a view to giving ample cause of offence they mutilate the front trees and trample the gardens of their neighbours, and so court fortune by bringing down the wrath of the injured owner." (*Hunter: Orissa*, II., 140.)

The same proceedings go on at the Bengal Nashti Chandra feast and at what is known as the Dhela Chauth Melá at Benares, when people get bricks, &c., thrown into their homes to avoid ill-luck. Can any one give any further account or explanation of these curious customs, which seem to represent a form of penance undergone to avoid demoniacal influence?—*W. Crooke.*

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305. **Auspicious Omens from the Ramayana.**—The following is from the Ramayana of Tulsi Das, Book I., Vol. I., p. 166, Growse's Translation.

"On the left side a three-necked jay (*Coracias Indica*) was picking up food as if to announce the very highest good fortune. On a fair field on the right were a crow (*Corvus splendens*) and a mangus (*Herpestes griseus*) in sight of all, a grateful breeze breathed soft and cool and fragrant. A woman was seen with a pitcher and child, a fox (*V. Bengalensis*) showed himself winding about, and in front a cow was suckling its calf, a herd of deer (*A. cervicapra*) came out on the right, an indication of everything good. A Brahmani kite (*Haliastur Indus*) promised all success. Also a syama bird, perched on a tree to the left, a man was met bearing curds and fish and two learned Brahmins with books in their hands."

Every one of these omens might be seen to-day on the kachha road between Rajapura and Chitrakot (Karior), and together form a very characteristic picture of rural life. I cannot identify the syama bird. It is not likely to be *Kittacincla macroura*, the true shama, because this bird is not found in the plains of India. On the other hand, Tulsi Das frequently mentions the Chakor (*Cacabis Chuckore*), which is also unknown in the plains of India.

I would be obliged to any correspondent who could tell me what bird is referred to under the name of syama and what is its present modern Hindi name.—*J. Cockburn.*

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306. **Jalandhar—River Worship.**—Goats and grain are offered to Hazrat Khizr to avert damage by floods, but my informants did not seem to think they had gained much by this practice. A little ground gram is boiled with course sugar (*gur*), taken to the side of the river, and, after prayers to Hazrat Khizr, a little is thrown into the stream, and the rest eaten by those present. When a goat is sacrificed, it is carried across the river and let go.—*W. E. Purser: Settlement Report, p.* 56.

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307. **A charm for cure of Tooth-ache.**—

Dantan, dantan, tum batís.
Hamári, tumhári, kaun si ris?
Ham kamáen tum baithe khao,
Marat ke beri sangey jáo.

O teeth, O teeth, you're a thirty-two;
What quarrel is between me and you?
I will earn and you may consume (sitting),
And go with me till death.—*Mul Chand.*

308. **Gurgaon—Marriage of girls to a god.**—In the Rewári Pahúl at the village of Bás Doda, where there is an ancient temple of Bhairongi, a fair is held on 26th of Chait and the following two days, to which people are said to resort from as far as Agra and Delhi. I was told that formerly girls of the Dhunwar class used to be married to the god at these festivals, and that they always died soon afterwards, but that of late years the practice had been discontinued.—*F. C. Channing: Settlement Report, p.* 38.

[Can any one give any further account or explanation or quote other instances of a custom which I have never heard of in Upper India? Who are the *Dhunwars*? Their name does not appear in the Index to Ibbetson's Panjab Ethnography.—*Ed.*]

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309. **Mirzapur—Songs sung by the aboriginal Majhwars at the Karna Festival.**—

Manukh thor jiyana: aisan káhé hán?
Chár din ké jiyana: hansi kúd rahna.
Bújhké samajh chalna. Aisan káhé hán?
Manukh thor jiyana.
Chár kutumb se Rám Rám kahna.
Bhanja sang mil chalna.
Aisan káhé hán?
Manukh thor jiyana.
Manukh ke jiyana, machhari ké tiyana.
Aisan káhé hán.
Manukh thor jiyana.

Man has but a short time to live. How is this?

When you have only four days to live pass it in dance and play.

Walk with reason and understanding. Why is this?
Man has but a short time to live.
Salute your four relations.
Be friendly with your brethren.
Why is this?
Man has but a short time to live.
Man's life is like that of a little fish.
How is this!
Man has but a short time to live.—*W. Crooke.*

310. **Gurgaon—Village Shrines.**—In some places I have found Muhammadan shrines objects of worship to Hindu villagers. The occupants of some of these shrines are credited with the power of working miracles; thus in the new village of Ghairabpurbas there are two shrines known as those of Wiláyat Sháh and Háshim Sháh. The ministers of Háshim Sháh's shrines once allowed it to fall into a bad state of repair, whereupon the saint afflicted them with sickness until they executed the necessary repairs: and once, when a man of the neighbouring village of Sakadpur was on a journey, the wheel of his cart began to give way: thereupon he vowed five balls of sugar (*gur*) to Wiláyat Sháh if he got his cart to the village: on he journeyed in safety to the village boundary, and then down went the cart. The saint had fulfilled his part of the contract. Nor are Hindu miracles wanting. In Indri on the day of the Holi, five cowdung cakes appear mysteriously on the place where the Holi offerings are deposited.—*F. C. Channing: Settlement Report, p.* 36.

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311. **Ludhiana—A fair in honour of Guga.**—The Ludlakhan fair at Chhapár is held in the month of Bhádon in honour of Gúga (for an account of whom see Cunningham: *Archæological Reports*, XIV., 79—86), and there is a large shrine (*márhí*) in his honour. The local account generally given of Gúga is that he was a snake and changed his form to that of a man in order to marry a princess. Afterwards he returned to his original shape; but in the meantime acquired a great kingdom and won renown, which has come down to the present time. The Dhárhis or itinerant ministrels make up stories about Gúga as they go, and it is impossible to say what he was originally. As at the Bharwála fair the people scoop the earth out of the tank to increase its size and cattle are also brought to be blessed as at the Roshani fair, the shrine is said to have the power of curing snake-bite, and a person bitten will recover if put beside it. Perhaps this reputation is due to the traditions about Gúga, in all of which there is something about snakes.—*T. G. Walker: Settlement Report, p. 60.*

[The following references to Gúga may be noted:—Temple: *Legends of the Punjáb, I.*, 121, *sqq.* Ibbetson: *Panjab Ethnography, para.* 223. *Indian Antiquary, X.*, 93; *XI.*, 33, *sqq.* *Tod: Annals, II*, 492. *Gazetteer, N.-W. P., V.*, 421.—Ed.]

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312. **Partabgarh—Kukar Deora—Cure for Hydrophobia.**—Here and there in the Bihar and Salon Tahsíls are to be seen strange looking brick-built erections called *Kúkar Deora*, resembling cupolas and pyramids. The former are nine feet in diameter at the base, and the latter seven and a half and eight feet; while the average height of both descriptions is about twelve feet. These curious buildings are by some ascribed to the Bhars, by others to the aboriginal Banjáras: others again affirm that they were built by Mahájans of old as treasure vaults. As a fact, it is well known that from some of these treasure has been abstracted both before and since the rebellion. Whatever be their origin, their antiquity is undoubted. They go by the name of *Kúkar Deora*, which means in Hindi "dogs' dwelling." This has reference to a curious superstition connected with these buildings to the effect that a walk seven times round any of them and a peep in at the door is a certain cure for the bite of a mad dog. I have been unable in any tangible way to connect these quaint relics of the past with the Bhars. They are all situated at some distance from the existing and known sites of old Bhar towns and villages.—*Settlement Report, p.* 191.

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313. **Wolf Children.**—The subject of wolf children was very fully discussed in a pamphlet, said to be by Col. Sleeman, entitled "An account of wolves nurturing children in their dens," by an Indian Official (Plymouth, 1852), long extracts from which are given in *Notes & Queries*, I., Series X, 63 (22nd July, 1854). Can any one say whether a copy of this pamphlet exists in any Library in India?—*W. Crooke.*

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314. **N.-W. P.—A Song.**—

Háthin ke dántan ko khilauná banai bhánti bhánti, bághan kai khál tapi shin man bhái hai.

Mrigan ke khálan ko orhat hain, yogi yati chheri ki khál thora páni bhari lái hai.

Sábar ke khálan kó bándhat, sipahi log gaindá ke khál, rájá ráyan sohái hai.

Kahain kabi Dayá Rám Ram ke bhajan binn mánas ki khál kachhu kám nahin ái hai.

"Different kinds of toys are made of elephants' tusks and the tiger-skin is covered by Siva. Dear-skin is worn by ascetics and goat-skin is used in drawing water. Sepoys use stag-skin and kings and princes like the skin of the rhinoceros. The poet Dayá Rám says that human skin is useless without Ram's worship.—*Pandit Ramgharib Chaube.*

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315. **Bombay—Birth Ceremonies**—It is said that when a child is born to a Desbasth Bráhman he throws himself into a well with all his clothes on, dresses in fresh clothes and, in the presence of his and his wife's relations, lets a couple of drops of honey and butter fall into the child's mouth. Does this custom prevail in Upper India.?—*W. Crooke.*

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POPULAR RELIGION.

316. Eastern Districts—N.-W. P.—Songs of the Pilgrims to Jagannath.

I.

Tín kós ká kós banáyá, nau kós ki chatti;
Chalat chalat mor pánw piráná, dehiyan ho gai matti.
Jagannathiyá ho Rám,
Dáni par surat lagaiho.

II.

Bábá kai kunj gali badi sanket;
Pandá nir mohiyá ghumái ke márai bet.
Ham sahile,
Jagannathiyá ho Rám;
Dáni par surat lagaiho.

III.

Man bhai pharhar godwá ke dhur
Tulsi chaurawá se dekhái mandir bhar pur.
Jagannathiyá ho Rám,
Dáni par surat lagaiho.

IV.

Udiyá mángai khichari Bangálin mangai bhát,
Sádhu mángai darshan mahá parsád.
Jagannathiyá ho Rám,
Dáni par surat lagaiho.

V.

Chatti chatti baniá lutain sinh darwájá pandá;
Yátri bechárá nirdhan hoiga chit uská bhayá khattá.

VI.

Dál banáyá bhát banáyá parwar ki tarkári;
Mál puá kai bhog lagáyá khichari ki bali hári.
Thákur bhalen birájoji
Udisá Jagannáth men bhale birájoji.

VII.

Ghar ghar mángain dál o cháwal báhar bhijti káthi;
Bhaw ságar jab utaran láge phátan lági chháti.
Thákur bhalen birájoji
Udisá Jagannáth men bhale birájoji.

VIII.

Ek ór ságar kai laharain ek ór Srí Thákurji,
Darshan kai kai ankhiyá shital dehiyán bhailin pavitarji.
Thákur bhalen birájoji
Udisá Jagannáth men Thákur bhalen birájoji.

IX.

Dáni bábá dáni bábá shor bhayá chahun ór;
Aisi mahimá Jagannáth ki dáni basain desh ke ór.
Thákur bhalen birájoji
Udisá Jagannáth men bhale birájoji.

TRANSLATION.

I.

A *kos* is made up of three *kos* and a march of 9 *kos*. Walking caused my feet to ache, and my body has become like earth (immovable).

O pilgrims to Jagannáth, fix your attention on the charitable (Jagannáth).

II.

Bábá's (Jagannáth's) streets in the groves are very narrow and the priests (of the temple) who are pitiless beat (pilgrims) waving the canes.

I bear it,
O pilgrims to Jagannáth (as in I).

III.

The mind became refreshed by the dust of the feet (of Jagannáth). From the platform of Tulsi the temple is perfectly visible.

O pilgrims to Jagannáth (as in I).

IV.

The Uriyas (people of Orissá) beg for rice and pulse mixed up (*khichari*) and the Bengalis' wives beg for boiled rice. The religious mendicants beg for an interview and the leavings (of the deity).

O pilgrims to Jagannáth (as in I).

V.

Grocers rob (pilgrims) at every camping ground (*chatti*) and priests rob at the Lion Gate. The pilgrim became penniless, and his heart was therefore broken.

O pilgrims to Jagannáth (as in I).

VI.

I cooked pulse, rice and the vegetable *parwar*. I offered *mál puá* (sweetened cakes fried in ghi) (to Jagannáthji). *Khichari* (rice and pulse boiled together) is very tasty.

O Thákur, thou art well situated in Orissá, Jagannáth.

VII.

(While) I am begging rice and pulse from house to house, fuel is being wet. When I began to cross the ocean of the world my breast began to be broken.

O Thákur, thou art well situated, in Orissá, Jagannáth.

VIII.

On one side are the waves of the sea and on another side is Sri Thákurji. Seeing (him) the eyes became cold and the body pure.

O Thákur, thou art well situated in Orissá, Jagannáth.

IX.

In every direction it was noised about that Bábá (Jagannáth) is charitable. Such is the pleasure of Jagannáth, that (he) lives at the extremity of the country.—*Ram Gharib Chaube.*

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317. **Unconscious Survival of Spring-Human Sacrifice.** — On the western precincts of the town of Gopálpur, in the district of Gorakhpur, there is a small hamlet inhabited by the tribe of potters who manufacture tiles only, unlike their brethren of the town who manufacture earthenware vessels. The inhabitants of the village I am writing of live mainly on the produce of the soil, which they cultivate with care, and the manufacture of tiles brings them money sufficient to pay the annual land-rent. They are considered therefore first-rate cultivators rather than potters. Ten years before I had often occasion to visit the village, being in possession of some land in the same village, and the potters being connected with my family as debtors. Then I saw that the potters—men and boys—used to hunt a monkey in the month of Mágh, the commencement of spring, and crucify it on the margin of village lands. They said that their doing so over-awed the monkeys in general, who damaged the fields and kept the demons and evil spirits off the field, who, they said, destroyed the young plants. Be what it may, this is apparently an unconscious survival of spring human sacrifice. My father, who permanently lives in Gopálpur, tells me that the practice has not, even now, totally died out in spite of the Brahminical prejudice against it, as Brahmans regard monkeys in general as the incarnation of Hanumán.—*Ram Gharib Chaube.*

[Can any one give any other instances of this custom ?—ED.]

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318. **Montgomery—A Legend of Baba Farid and the Emperor Ghazi Beg Tughlaq.**—A legend of Pákpattan relates that Ghází Beg Tughlaq was a poor village boy living in the neighbourhood of Bábá Faríd. Thanks to the spiritual influence of the saint, this poor boy became Governor of Multán, and finally King of Delhi. He then visited Pákpattan, and, to show his gratitude, had the Bishárat nála dug by one of his officers. It is an objection to this story that Ghází Beg did not come to the throne till 1321, or at least 56 years after the death of the

saint. Bishárat Khán may have opened the mouth of the *nála*, but the channel is certainly not artificial. The legend continues that, when the channel was dug, the stream ran so deep and strong that it was necessary to have a ferry over it, where there is now a bridge between the town and the *tahsíl*. One evening Bábá Faríd came down to the ferry and saw the sun shining on the rippling waves, people in bright attire bathing and drawing water, while the boats glided backwards and forwards. Enraptured with the sight, he exclamed "*Aé kya pákpattan!* "Oh! what a beautiful ferry!" and after that the old name of the town Ajudhán was given up and Pákpattan adopted. I doubt this story. The name may have been changed to Pákpattan on account of a ferry over the Bishâratwah, but the town was known as Ajudhân in Timurlang's time. In the *Ain-i-Akbari* it is called simply Pattan or "the ferry." *Pák* is probably an epithet applied to the town on account of its containing the tomb and having been the residence of such a famous saint, much in the same way as Makka is called *Sharíf*. In fact, Pákpattan means simply "the holy Pattan." It is difficult to see how it could mean "the ferry of the pure one," as has been stated. The comparison of a spiritual teacher who carries his disciples across the river of existence into Paradise with a ferryman has been made in respect of Pír Baka, another celebrated holy man of the district, who lived at Shergarh. Of him it is said—

> *Beri bhati shah darya vich,*
>
> *Pár asáda láwan nún:*
>
> *Pír Baka mallâhi karda*
>
> *Bhar bhar par langháída.*

"A boat is floating on the mighty river to carry us over. Pír Baka is acting as boatman. He ships a boatload and carries it across."—*W. E. Purser: Settlement Report, p.* 28.

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319. **Cave Temples in Kumaon.**—The cave temples of Kumaon are very unlike those of Elephanta because very little workmanship is bestowed upon them. Yet they are very interesting and picturesque.

(1). Deydhurá temple, 30 miles east of Almorah, has been sufficiently described in my article on combat with slings and the origin of Deydhurá.

(2). Gauri Udyár: it is 2½ miles from Bageswar along the Sarayu. It is an awe-inspiring cave, and certainly worth seeing. A rivulet issues from this. On both sides are innumerable stone images. The tradition is as follows:—When Mahádeva and Párbati were married they halted in this cave for one night with the whole marriage procession. But the followers were so much exhausted with travel that they could not get up early in the morning and were congealed into stones. From that day it became a sanctified cave. But the truth is that it is a calcareous rock, and the soluble variety of carbonate of calcium (a solution of Ca Co3 in Co2 + H2 O) forms very beautiful stalactitic incrustations, and these innumerable divers shapes are supposed to be the petrified retinue of Sivá. Regular daily worship has now ceased, but travellers worship the gods.

(3). Pátál Bhuwaneswar in Gangoli, north of Almorah—one of the most remarkable natural caves in the hills. The mouth of the cave is narrow. The local priest leads the traveller by means of a torch light. He has to go down 500 or 600 feet, groping his way in almost complete darkness. In a few minutes the temple room is reached. The traveller has first to bathe in a small tank with all his clothes on. The water is piercingly cold. He then puts on new clothes and the priest takes the old garments. A white coloured liquid trickles into the tank from the roof. The priest says that in ancient times milk used to come down, but a Jogi one day boiled rice in the milk; from that day water only issued, but it is almost milk white.

After the worship of Sivá the man is shown his way up. The interior of the temple is very spacious and very high. Every business is carried on by torch light, and the air is so heavy that slight suffocation is felt. There are four openings here. The priests say that they are paths to Benares, Jagannáth (Puri), Ramnáth, Badrináth respectively. But they are hedged and well fenced, and no one is allowed to enter them. Another path up an ascent leads to Brahm Kanthi. Sivá and Párvati are said to be gambling there. It is too slippery for any one to go to this. The mouth of the cave is narrow, but it widens and widens as you proceed on, till the spacious temple is reached. The visitor's clothes get quite dirty as with soot, the cause of which no one knows.

(4). Guptá Gangá is about 2 or 3 miles from Gangoli Hát, in the village of Bhámá. It is a cave, and a stream flows within it. This stream is called Guptá, Gangá or Hidden Ganges. People go breast deep, and do not venture further. The water is almost ice cold. The noise of the current is distinctly heard when the ear is applied to the mouth of the cave. A man is as much sanctified by bathing here as in the Ganges,

(5). Koteswar is 3 or 4 miles from Pátál Bhuwaneswar in Gangoli. It is a smaller cave, and torches are not needed. The god Nara Sinha is worshipped here as well as Sivá.

(6). Bhutáneswar is also a very large cave in Gangoli. No torches are needed here, and no worship is performed, although there is a Sivá lingam.

It is probable that these caves were made by Rájás in search of copper mines. But it must be confessed that they are really wonderful.—*Pandit Janardan Joshi.*

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320. **Covered Images.**—Only three such cases are known to me, and I should like to know if there are any more. The first is Káliká or Káli at Gangoli. It is said that at midnight this dreadful goddess used to climb up a deodár tree near her temple at Gangoli Hát and call several people by name. The next day those people were found dead. When Shankar Achárya went to the hills he heard all this and put a stop to it by inverting and fixing a huge cylindrical copper vessel so as to cover the image entirely. This is all one now sees of the famous Gangoli Káli.

The second case is met with in Jágeswar, about 15 miles from Almorah. There is a Sivá linga called Mrityún Jaya over which a cylinder, similar to the above, is inverted and fixed. A Rájá, called Díp Chand, is represented as standing before Sivá with a candle on his joined hands. The priests say that at first these hands were raised very high, but they are very slowly descending.

The Káli Yúgá (Black Age) must end as soon as the candle reaches the ground-leve. Itis said by those people thatthis god brought many dead persons back to life. Hence the name Mrityún Jaya ("Conqueror of Death").

A third massive lid is thrown over Bimaneswar, 4 or 5 miles from Doonágiri. These three gods, covered with lids, were said to be very sensitive, and always disturbed the equilibrium of nature. It is still a horror to swear by touching them. When the affairs of Kumaon were not fully settled and courts of justice not established, the Government officials decided serious cases by administering oaths on the temples of these gods.—*Pandit Janardan Joshi.*

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321. **Development of Indian Religions in the Colonies.**—The following extract from Surgeon-Major Comin's Report on Emigration to Trinidad will be of interest :—

Sahus and the four Panths.—Speaking of himself as a Sádhu and one to whom the holy office of Mahant (High Priest) had been offered and gracefully declined, he said that there were about 150 in the island belonging to Kabír Sáhib-ka-Panth, and that their religion was that there was one God who was supreme. There were no minor deities, and Durgá and Káli or Hanumán were nothing to them ; even the Paramesar of India was not an object of worship ; their creed was to succour and help every one in need, and as long as he was poor no one was refused ; they had one day in the month at the full moon, when they all met together and discussed their affairs. Of the 150 members of the Kabír sect in the island, perhaps 20 were Brahmans,—Hindustani Bráhmans, not Bengali Bráhmans. There are also seven Mussulmáns. They took no special rank from their birth or caste, but only according to their standing in the sect, which embraced all castes as long as they conformed to its rules: those rules were very simple—to eat nothing which had been killed, to drink no fermented liquor, to help every brother in distress, never to quarrel or cheat or gamble.

These were very extraordinary sentiments to hear expressed by a man whose parents were Chamárs, but it seems from what I hear from those who know him that they are more or less correctly followed out. He says that of the four sects the only other respectable one is the Ramanon Panth (? Rámandi). Of the Aughar Panth and Sivá Naráyan, he speaks slightingly as being people who eat and drink everything.

Rámkishn, employed in the Immigration Office, tells me that there was a new religion started here about 10 or 12 years ago, which also prevails in Demerara. It was started here by one Nathu Dás, who had been in Demerara. The principle of the religion is that members of one sect do not get social precedence from their birth or caste, but from the position they have gained in the sect. Thus a Chamár may be a more influential personage than a Bráhman.

There are four principal sects—

Kabír Panth.

Ramanon Panth.

Sivá Naráyan Panth.

Aughar Panth.

Of these, Ramanon is supposed to be the godfather of the Great Kabír.

ANTHROPOLOGY.

322. **Tibetan Kinship.**—The people of Lahul are said now to be abandoning polyandry, and in doing so they appear to be adopting Hindu terms for relatives. Polyandry is however still the general rule in Lahul as it is universal in Thibet.

Following the tables given at pp. 106 et seqq., Vol. IV of Tupper's Customary Law, we find that there is a considerable deficiency in the Tibetan nomenclature. To take—

A. Relatives through father whether of man or woman.

Great-great-grandfather.
P. Yuie-me.
Great-grandfather —— Great-grandmother
L. Yau-meme Yau bi.
T. ,, ,,
Grandfather —— Grandmother.
L. and T. Meme —— L., apa. T., abi.
Father
Father's elder brother is T., ab'a chinmo or big father and his wife is ama chinmo (big mother) in L. moriya (motá big). —— T., bha. T. (apha) ab'a — step-mother —— father's younger is T. ab'a chugun or little father and his wife is T. ama chugun or máchun. (L. chholiya).
Self. L. y's (= mother also) T., máyaruw.

A father's sister is T. aphau.
L., ani. and her husband is
T. ana (s), P. abhau.

B. Relatives through the mother in same way.
Grandmother, as for father's mother.
Grandfather, as for father's father.

Brother.	Mother.	Sister.
L., mámá. T., azáú, and his wife is in T. ani, and their children áchu ele, *i. e.*, brothers and sisters.	T., ama. L., ya or iya. Self.	Ama chinmo, ama chugun, *i. e.*, little mother or big mother as case may be. Ama chuggun is corrupted into máchmi (=also father's younger brother's wife.)

C. Relatives through the brother and sister whether of man or woman.

Father.

Elder brother	Self.	Elder sister.
T., áchu and younger no'a. L. Their wives are t'sama L. and their son, are kákoyob. T., achnibut'sa, elder son and no'anyoh ele according to circumstances.	Wife, L., ts'amo. L., gharni. P., ane (occasionally.) L., Meeha. P., jimmat.	P., achi, L., aché, younger sister. P., nomo. L., noa'-sha (k) sister generally is L. riú and P., shiúmo (sriu-mo.) A sister's son is P., t'sao = also a grand-son, f. t'samo in P. dim. t'samot'si. In Lahul hhanija ele for hhánjá.

D (1). Relatives through the wife of a man.

Father, L. ayau. P. g'tespo. — Mother, P. Jugmo. L., ane or yug.

Sister.		Brother.
L., t'samo, *i.e.*, wife, and you can marry her.	Self —Wife.	L., adigs and his wife is áchi ete, *i. e.*, sister, their sun is t'san (not the same as t'sao).

D (2). Relatives through husband.

Father, L. rún. P., g'tespo. — Mother.
L., yug or ane.
P., jugmo.

Self — husband
his other wife
is T. chuu-má,
step-son.
P. chau-me
butsa.

In Lahul, a husband's *dewar* is Drebo, but no equivalents to Jeth, and Dewar seem to exist in Tibetan.

E (1) (2). Relatives through the son and daughter.

Self.

Son.	Daughter.
L., yoh.	L., meo.
P., butsa, pron, butcha, and his wife is in	T., bumo, her husband is
L., bha'au (j) ri	L., miya (k).
P. s namá; his son is ts'ao fem. t'samo. (T.)	P., ma (g) pa and her son is also tsao.

A daughter's husband's father is Sanyaû as is a son's wife's father also.

i. It is curious to note that S'sao =
a son's son,
a daughter's son,
a sister's son.

ii. Relations in the same degree through males or females have the same name and analogy is strained to describe, *e. g.*, your father's brother's wife (you would usually be also your father's wife) as your mother.

iii. It seems that some distinction is attempted between women you can or cannot marry; *e. g.* "are" seems to mean any woman in your parent's generation (whom you naturally would not marry. On the other hand, a wife is called "achi," etc., *i. e.*, sister, and so is a mother's brother's daughter whom you may marry in Spiti (though it is not respectable to do so in Lahul).

It may be noted that in Duter Saraj in Kulu "i" = mother. The locatian lig and little father (mola and chhola hop) is common in Kulu for father's elder and younger brothers *or* for father and his younger brother.—*H. A. Rose, C. S., Kulu.*

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323. **Mirzapur.**—*Rustic Games —Wâtî Pâtî.*—This game is played in the following manner:—

To begin with, there must be not less than three boys to join in the play, and there may be as many more than three as like to join. One of the boys takes in his hand as many leaves of mango as there are boys, and apart from the rest pierces a hole in one leaf so that others many not be able to find it out. Then he puts all together and holds them together in one hand, one upon the other, so that the hole may not be seen. Then one after the other the boys are made to pull out a leaf. The boy who pulls out the pierced leaf is called the thief. Then they draw a circle on the ground at a distance of about two yards from a tree big enough to support the weight of all the boys. Then one of them holds a stick about a foot and a half long. Now the thief and this boy stand beside the circle and the others climb up the tree. Then the boy holding the stick lifts up one of his legs to a horizontal position and throws the stick from beneath the lifted leg with an under-hand jerk. The thief runs to pick it up, and by the time he fetches it to the circle where he must place it, the boy who has thrown it must be on the tree. If he has not gone up and the thief after fetching the stick and placing the stick in the circle succeed in touching the boy before he had gone up the latter would become a thief, and the play would begin afresh by throwing the stick.

If by the time the thief fetches the stick the boy who has thrown it is on the tree, then the thief will try to touch any one of those who are on the tree before any of them has touched the stick. If he succeed in doing so the touched boy becomes a thief, and the play begins afresh by throwing the stick. The thief tries to touch the boys on the tree while they jump down and try to avoid his touch and to touch the stick and kiss it. In this way the stick is seven times thrown and kissed by the boys. The thief either remains the same or is changed. When all have in their turn played the thief, then the leaf would be pulled anew. If during this play one boy has played the thief seven times successively, then they proceed as follows:—They make seven balls or cakes of mud or dung and place them together. Then the thief's eyes are bandaged with a piece of rag and the other boys climb up the tree. The thief then throws these seven balls or cakes one after the other towards the tree where the boys are. The boy who is hit with any of these becomes the thief; and they play again by throwing the stick as above described. If no one is hit then they begin the play by drawing the leaves as said above.

Hak dooa.

This is a game of party. They form two parties of equal number of boys, each party consisting of more than two boys. They draw a boundary line and stand at some distance from it on both sides. One of the players from one side runs into the ground of the other party, trying to touch one of them and be back without

being out of breath; while the opposite party try to catch him and hold him in till he loses his breath. But he can be caught only after he has touched one of the opposite party. If he succeed in running back within his boundary after touching one of his adversaries without being caught, or if after being caught he succeed in freeing himself and running back without being out of breath, the boy whom he has touched in the opposite party is put out. If they succeed in catching him and detaining him within their boundary till he loses breath, then he is out. They run into each other's ground by turns, one from one side and then another from the other side. And the runners keep saying *do do do* to show that they are not out of breath. When one party loses all its players, then it loses the game. In this way they go on playing as long as they like.

Gonda.

There are two parties of equal number of boys. They have one or many balls of cloth to play with. They take seven round pieces of tile (*khapra*) of about an inch and a half or two inches in diameter. They pile these one upon the other, and then having decided which party is to begin the play take their stand on opposite sides of the pile. Among the players themselves they play by rotation in alphabetical order of their names or so forth. One of the players throws his ball at the pile, while those on the other side try to catch the ball. The boy whose ball is caught leaves his side and joins the other party. When all on side have played, the other side come in. If on throwing his ball a boy hits the pile he keeps on striking the *catchers* indiscriminately till such time as they succeed in arranging the scattered tiles (*khapras*). In this manner they keep on playing as long as they like.—*Mul Chand.*

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324. **Children's Diseases.**—During the isolation of the mother the baby is supposed to be in constant danger of being seized by a demon named Jamua. Jamua is perhaps a corruption of Yama or Jam, the deity of death. When the baby's throat gets choked and it can only breathe with difficulty, it is believed to have fallen into the clutches of this evil spirit. To keep the demon off the following charms are employed: In some districts a thorny plant named baghnaha and in others a branch of the thorny bel tree is hung at the entrance of the confinement room. Fire in which a piece of iron is put is also put at the door. Guns are also fired. Sometimes evil spirits come into the confinement room with women who go to see the mother. To drive away such evil spirits visitors before entering the room wash their feet and warm them holding them over the fire that burns perpetually at the entrance of the room.

Another disease to which children under five years of age are most liable is one in which they cry much and no lullaby can quiet them. This is attributed to evil-eye and sometimes to the influence of evil spirits. In this the aid of the exorciser, the Tantrik Pandit or the Mussalmán Faqír is generally sought. The exorcisers often repeat over the affected child the following mantras to drive away the evil spirit and move over or touch the body of the child with a brush of peacock feathers while repeating the mantras. The mantras are repeated 21 times or 7 times:—

Om namo âdesh guru ko
Hari bâyen hari dâhine hâwon bistâr.
Age pichhe hari khare râkhe sirjan hâr.
Chamkant bijuli gajant Srí Nrí Sinh phattan âwta kâl râkhi.
Châr chakra le Srí Nri Sinh ke âge men lun.
Itna sundari jây pare parât kâl, kantak chhali chhidra, khechari, bhuchra bhut dânâ nâtak chetak mâri mâri landi ka.
Tin san sâth ultant Nri Sinh paltant kâya bhakti het Srí Nri Sinh ji aya.
Kapil kes udar rup Srí Nri Sinh bali sada sahay.
Srí Gobind guru ke charnâr bind namaste.
Meri bhakti guru ki shakti pharo mantra Ishwaro bach.

"I salute the command of my religious guide. Hari (Vishnu) is on the left and Hari is on the right side, and Hari is spread far and wide. Hari is standing before and behind. Lighting flashes and thunders and Nri Sinh comes out tearing the column at the critical moment. I take Nri Sinh with four wheels before myself. (I place Nri Sinh before me who has four wheels), and going far away in the morning kill, annihilate thorns (difficulties), deception, holes (defects), those who move in the sky, those who move on the earth, demons, wise men (magicians), players and the inspired. Nri Sinh upsets 360. For the sake of his devotee Nri Sinh appeared with brown hair and fearful form. O powerful Nri Sinh, come always to my help. I salute the feet of my religious guide by whom heaven is obtained. My devotedness and the religious guide's power. The charm is true as it is said by Iswar."

Then they take a little ashes of cow-dung and blow on it repeating the mantras and smear it on the body of the child.—*Ram Gharib Chaube.*

[This Jamua or Jamhua is really infantile lock-jaw, and is induced in children by the cutting of the umbilical cord with a rude, blunt implement, such as a sickle, which is generally used, and the neglect of all the usual antiseptic precautions employed by our surgeons and midwives. The disease usually appears on the twelfth day, and this explains the selection of the sixth (chhathi) and the twelfth day (barahi) as those on which the birth ceremonies take place. A common Hindu custom is thus, I believe for the first time, traced to its actual cause.—ED.]

FOLKTALES.

325. **The Height of Laziness.***—Two lazy fellows were once sleeping under a jamun tree, when a fruit fell on the nose of one of them ; but he was too lazy to pick it up himself, and waited till his companion would do it for him. But his friend was as lazy as himself, and would not help him. So he lay there waiting till a traveller should pass that way and come to his assistance. Meanwhile a dog came up, and he began to slobber the face of his friend. He was too lazy to drive him off and asked his companion to help him. But his friend lay quiet and did nothing. By and by a horseman passed, and one of the pair asked him to dismount from his horse. When he got down one idler said :

"Would you be kind enough to put this jamun into my mouth ?"

The horseman was so angry that he gave the fellow half a dozen lashes with his whip.

"You have done quite right," he said. "Just before you came a dog was beslobbering my face and I asked my friend to drive him off, but he was too lazy to help me."

"O! Bhagwan, are there two such people in the world ?" he cried, and went his way.

[This is the "Three Sluggards" of Grimm's *Household Tales*, No. 151 : and the *Gesta Romanorum*, No. 91.]

326. **The Gallant Young Buffalo.**†—An Ahírin used to take out her father's buffaloes every day to graze in the jungle. One evening she fed and watered them and took them to the pen (*arár*), and they lay down and began to chew the cud. As they moved their jaws about she thought they were jeering at her, so she said :

"If you don't stop making faces at me I will leave you here and go home."

But they paid no heed to her, so she went home and left the two of them in the jungle. Now they were both in calf, and one of them gave birth to a bull and the other to a heifer. The old ones used to go out every day to graze and left the calves in the pen. One day the bull said to the heifer :

"I am very thirsty. You hold my legs and let me down into the well for a drink and then I will do the same for you." The heifer held the bull while he drank, but when the turn of the heifer came he let go her legs and she fell into the well and was drowned. When her mother came home in the evening she could not find her calf, and asked the bull what had become of her.

"Let me suck you," he said, "and I will tell you." So he used to suck the other buffalo as well as his own mother and kept putting her off with one excuse or another day after day until he became fat and lusty.

Then he went off and used to eat the field of melons which the tiger and the jackal had sown in partnership. The jackal saw him and said :

"Who on earth has the impudence to eat the field of my uncle ? (*mámú*).

The buffalo cried

> "*Ath chunchillá main plún*
> *Khuriyán búren dúdh*
> *Tere mámú ke aise taise.*
> "*Ek thokar ek thokar men janya.*"

"I drink from eight teats and am up to my fetlocks in milk. Who cares a hang for your uncle ! A single kick would make him flee."

Every day this sort of chaff went on between the jackal and the buffalo. Finally the jackal went and complained to the tiger, and they both went to the field. The tiger went and lay down behind some bushes and the jackal began as usual to argue with the buffalo. He gave the same answer as before ; then the tiger got up, sprang upon him and gave him a slap with his paw in the face. The buffalo got angry and crushed him to death with his horns. Then the jackal collected the flesh of his friend and taking it to the tigress told her that it was the flesh of a deer which her husband had killed and had sent her a piece. She cooked and ate it. Then the jackal sat outside the den and taunted her

> "*Baghe kí meharí, siyárin ká kám ;*
> *Marde ká másu khailu, hai Rám.*"

"The tigress is but a she-jackal after all !
Alas Rama ! She ate the flesh of her husband !"

327. **The Advice of the Sadhu**:‡—Once upon a time a Sádhu wandered about the streets of a city and called out :

"I will sell four pieces of good advice for four lakhs of rupees."

No one except a merchant would accept his offer. When he paid the money the Sádhu said :

> "*Bina sang na chaliye bát :*
> *Thonk thánkke baitho khát :*
> *Jagat ko pucche na koi :*
> *Krodh marı pácche phal hoe.*"

"Do not travel without a companion.

Do not sit on a bed without touching it first.

No one interferes with a man as long as he is awake.

He who restrains his anger reaps the fruit of it."

Soon after, when he went on a journey, the merchant remembered the advice of the Sádhu and went in search of a companion.

* A folktale told by Ali Sajjad, qanungo, Mirzapur.

† A folktale told by Bhawani Din, Brahman of Faizabad.

‡ A folktale told by Ramnandan Lál, village accountant of Kon, Mirzapur District.

The only one he could find was a khenkra or crab. They started together and came to a city, where the merchant made much wealth by trade. On their way back they came to a jungle, and the merchant lay down under a tree in which lived a crow and a snake who were sworn friends. When the merchant fell asleep the crow said to the snake:

"Go down, brother, and bite this man to death, and then I can make a meal of his eyes."

The snake crawled down at once and bit the merchant, so that he died, and the crow flew down and was just about to peck out his eyes, when the khenkra caught the crow with six of his claws and held on to the merchant's turban with the other six. The crow was afraid lest the man should revive and kill him: so he asked the khenkra to let him go. But the khenkra said:

"I will not spare you until you bring my master to life."

So the crow had to ask the snake to come down and suck out the venom, and the merchant came to life again. He said:

"What a sleep I have had!"

"May no one sleep such a sleep as your's," said the khenkra. He asked the khenkra to explain, but the khenkra said:

"First shoot the crow which is sitting on that tree."

The merchant killed the crow with his bow and arrow. When the khenkra told him the story he said:

"I have got back one lakh of my rupees."

He went on further and came to the house of a thag. His daughter sat outside, and near her was a seat hung over a concealed well on which she used to entice travellers to sit, and then pitch them in headlong. She offered the merchant water and invited him to sit down: but he remembered the advice of the Sádhu and touched the seat with his stick, when it toppled into the well. When he saw this he cried:

"I have got back my second lakh of rupees."

He went on further and came to an inn where there were seven thags, who planned to rob him, but he again remembered the advice of the Sádhu and kept awake. In the morning the thags said:

"You are the disciple of a great teacher, otherwise you would certainly have lost your wealth."

On hearing this, the merchant said: "I have got back my third lakh of rupees."

At last the merchant came home, and as he went into his house he saw a young man sitting with his wife. He suspected evil and was about to kill him when he remembered the last precept of the Sádhu and restrained his hand. Then he asked his wife who the young man was and she said:

"This is your own son born after you left home, and of course you do not recognise him."

The merchant cried:

"I have got back my four lakhs of rupees."

[We have the trap and concealed pit in the Decameron of Boccaccio (II. 5). For these tales of advice compare "The lakh of rupees" (Knowles' Folk Tales of Kashmir, 32 sq.) and Jacob's Notes (*Indian Fairy Tales*, 246)].

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328. The Prince who became a Kol.*—There was once a Rája, who had an only son, whom he loved very dearly. The Prince was in the habit of going out hunting, and his father warned him never to go towards the south. For a long time he obeyed the orders of his father, but one day he determined to go in the prohibited direction. When he had gone some distance he felt thirsty, but could find no water. At last he saw a Kol felling a tree, and called to him. The Kol replied: "I was in search of you." The Prince asked him to point out where water was to be found. The Kol showed him a tank close by and said: "You can bathe here and refresh yourself."

The Prince took off his clothes and dived into the water, and no sooner had he done so then he was turned into the Kol. But he retained his senses as before. Then the Kol dived into the water and he was turned into the Prince. He put on the clothes of the Prince and went his way.

The Prince could do nothing but put on the clothes of the Kol, and just as he had done so up came the wife of the Kol. She gave him a box on the ear and said: "Why are you sitting here, you lazy rascal?" The Prince asked her who she was.

"Are you out of your wits that you don't know your own wife, you fool?" she answered. The Prince said: "You are not my wife. Go away; don't trouble me." When he said this she called out "Justice, O brethren! justice!" And at this all this all the other Kols came up and asked what was the matter. When they heard the case they said: "What, are you mad to-day? Don't you know your own wife?"

So the Prince had to put the wood which the Kol had cut on his shoulder and go home with the woman. When they got home the Kolin said: "Take oft this wood and sell it in the bázár." The Prince took the wood to the town, and a man asked him what price he wanted for it. He said: "Give what you think fair." The man gave the Prince four pice, and he took it home with him. When he showed the money to the Kolin she said: "What did you mean by taking so little for such a lot of wood? Take me at once to the man to whom you sold it." So the Prince took the Kolin to the man to whom he had sold the wood, and the Kolin said: "Why did you give my husband only four pice

* A folktale told by Mukund Lál, Káyasth, of Mirzapur.

for such a lot of wood?" "I gave him," he answered, "what he asked for it." "Well, you must give me the proper price now," she said, and the man had to give her two pice more.

They went home and the Kolin prepared food. When it was ready the Prince, who could not break his caste, said: "I will not eat bread and pulse. Give me some parched grain." "What on earth is the matter with you to-day?" she asked. "Other days you eat bread and pulse and to-day you are calling for parched grain." However, in the end she had to give him the parched grain, and in this way he lived there many days.

One day as he went to the bázár to sell his wood it so happened that a Kabuli merchant had brought some horses to the Rája for sale, and one of them was so spirited that no one dared to mount it. At last the Rája offered a reward to any one who would ride the horse. The Kol threw down his bundle and said he would try. Every one laughed and said: "What can a Kol wood-cutter know of riding?" However, he mounted the horse and rode it all over the place. Then he took the horse to the Rája, who said: "Who are you?" The Prince said: "Just now I am a Kol, but when the time comes I will tell you my story." Then the Rája appointed him to watch the horse and gave him a hundred rupees a month, out of which he made an allowance to the Kolin and lived in the stables of the Rája.

Meanwhile the real Kol mounted the Prince's horse and rode off; but the horse knew the rider to be a stranger, and soon threw him off. The Rája, his father, had already sent men in search of the Prince, and they found him lying on the ground, and taking him up brought him to the palace. The Rája was surprised to find his son so rude and ignorant; but he thought that the reason was that he had spent so much time in the jungles; so he sent for Maulavis and Pandits, and ordered them to educate him.

One day the sham Prince went into the bázár and met a carpenter who was selling a very beautiful bed. The Kol Prince bought it for a lakh of rupees and made a present of it to the Rája. Now the quality of the bed was this that at night the legs used to talk to each other and tell all that was going on in the four quarters of the world. When the Rája lay down that night on his new bed he heard the legs talking. One said: "This is a very wonderful Ráj. The Prince is really a common Kol and the proper Prince is working as a groom in his father's stable." "That is quite true," said the second leg, "and the curious thing is that the Rája does not suspect the trick which this rascally Kol has played on him." "It is certainly remarkable," said the third leg. "But how is this wrong to be set right?" "If the Rája," said the fourth leg, "would only make them both bathe again in the same tank they would each recover his real form."

The Rája had suspicions already in the matter, and when he heard what the legs of his bed were saying he was much pleased. Next morning he sent for the Kol and the Prince, and sent his Wazír with them to the tank. When they entered the water the Prince and Kol recovered their original shapes. The Kol was beaten and driven back to his hovel in the jungle and the Prince returned to the palace, where he lived many years in happiness.

[These magical tanks which cause transformation are common in these tales. We have also the "direction taboo" and the speaking bed in other tales.—ED.]

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329. How the Sadhu went Athieving.* — There was once a Sádhu who was believed to be a very pious man. He never begged for alms, but took what the benevolent chose to give him. One day four thieves came to him and said: "Bábájí! you have had nothing to eat to-day, we think." "That is so," he answered. They gave him some sweetmeats, with which he was much pleased, and asked them what they wanted. They said: "We are going to rob a rich Banya to-night and we want you to give us your blessing." "Go on and prosper," he said. "If we succeed," said they, "we will give you half our booty." "I do not want your plunder,' he said; "all I want is plenty of *balbhog*" (food offered to a Hindu god before the votary partakes of it).

The thieves went off and broke into the house, whence they carried off five thousand rupees. They returned to the Sádhu and gave him five rupees. He asked them if they had got a good haul and they replied: "Oh, we got fifty rupees or so, out of which we gave you five."

When they had gone away the Banya who had been robbed came to the Sádhu and told him that he had been robbed of five thousand rupees. "Tell me whether I shall succeed in recovering my money or not." The Bábá now saw how the thieves had swindled him, so he said: "Don't be anxious. You will recover your money."

Two or three days after the thieves again came to the Bábá and said: "Bábájí! give us your blessing again. We are going on another expedition." He answered: "Begone, I do not wish to associate with such wretches. You stole five thousand rupees the last time and made me believe that you had only got fifty, and you gave me only five." They knelt before him and begged his pardon. He said: "I forgive you this time, but I can never trust you again, and the next time I will go with you myself." They said: "All right, you can go with us if you like."

* A folktale told by Ramanand Tiwari, Brahman of Ram patti, Mirzapur.

So the Bábá took his idol of Thákurjí and his conch shell, and they started. They came to the house of a very rich Ahír, and the thieves said to the Sádhu: "Bábájí! you must go inside." But he said: "You know more about it than I do. You had better go in first." When they went in he followed them, and as they began to tie up the goods he asked: "What am I to do now? "Keep quiet," they said. So they went on collecting all the valuables, and meanwhile the Bábájí was looking about the place. In a corner he saw a pot of milk and he said to himself "I was near forgetting that Thákurjí is starving. It would be a good thing to offer this milk to him." So he made the offering in due form, and as he did so he blew his conch shell with all his might. At this the people of the house woke and cried: "Thief! thief!" The thieves all bolted leaving the goods behind them, and the Bábájí stayed behind. The people of the house began to beat him. He said: "Why do you beat me?" They said: "You have broken into our house." Finally however they let him go because he was a Sádhu, and he went back to his hermitage.

There the thieves attacked him and said: "You are a rascal and have spoiled our business." He said: "I made a mistake and thought I was in my hermitage. Next time I promise to be more careful." "We will never take you again," they said. "Next time I go I won't take my shell and Thákurjí", he promised.

So they agreed to give him another trial, and then they broke into the house of a very rich man. As the Bábá was wandering about the house he saw a Narsingha trumpet lying in a corner, and thinking it would be of use to him in his worship he took it, and being, anxious to see if it was in good order or not he just put his lips to it, when it made such a row that the household awoke. The thieves ran away, and when he was caught the Bábá still went on blowing the trumpet. "I am just seeing whether it is all right or not," he remarked.

When they met him next time all the thieves said was "*Ko na kusangati pái nasái.*"

"Who is not ruined by keeping bad company?"

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330. **The Tale of Tismar Khan.***—Once upon a time an old woman came to a weaver's door selling treacle; he bought half a pice worth and applied it to his beard. Immediately a number of flies settled on it, and with one stroke of his hand he killed thirty. Then he said within himself: "I will weave cloth no longer. I am Tismár Khán, the slayer of thirty." I will go and take service with the king."

So he went to the king and asked for employment. The king asked him what his name was and what pay per month he would accept. He said: "My name is Tismár Khán and my pay is one hundred rupees a month. I can do work that no one else can do."

He was appointed in the king's service, and one day it so happened that a tiger missed his way and came into the city, and killed many people. The king sent for Tismár Khán and ordered him to kill the tiger. He was sore afraid, and thinking that it was high time for him to leave the place he drew his arrears of pay from the treasury and started. He went to a washerman to borrow an ass to carry his baggage. Just then a shower of rain came on and he went into the shed of the washerman for shelter, and found them all half dead through fear of the tiger. But Tismár Khán said: "I don't fear the tiger. But Tapakua (the dripping) has come, and I am much more afraid of Tapakua than any thing else." The tiger just then had crept into the ass shed to escape the rain, and when he heard these words he was afraid. "Who can this terrible Tapakua be of whom they are all so frightened?" he thought to himself, and he lay down quietly among the asses.

When the rain was over the washerman said to Tismár Khán: "I don't care to go out myself. But you can go and take any of the asses you please." Tismár Khán went out into the shed, and thinking the tiger to be an ass laid hands on him. He tied him up with a rope and fastened him to a post near his house. Next morning when he got up and found the tiger tied up he was much surprised and delighted, and when the king came and saw the tiger he was so much pleased with the bravey of Tismár Khán that he gave him a handsome reward.

Soon after a foreign sovereign with a great army invaded the kingdom, and the king appointed Tismár Khán Commander-in-Chief and sent him out with all his force. At first he marched in the rear of the army, but the soldiers shouted "Khán Sáhib, come on." Unaccustomed as he was to riding he suddenly spurred his charger, which carried him under a tree. He held on to a branch, but the tree come out by the roots, and he rode on dragging it after him. When the enemy saw him advancing in this terrible fashion they were seized with sudden panic and immediately dispersed. Tismár Khán returned in triumph. The king was so pleased that he made him his Wazír and gave him his daughter in marriage.

[There is a tale with the same *motif* in Temple's "Wide-awake Stories."—ED.]

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331. **The Pandit and the Daughter of the Wazir.**†—There was once a Pandit who devoted his time to the study of divine knowledge (*tatwa*

* A folktale told by Mukund Lál, Káyasth, of Mirzapur.

†A folktale told by Sital Prasad, Brahman of Mirzapur.

gyán). One day as he was returning from bathing in the Ganges he happened to wander into the garden of the Wazír, where that official's daughter was walking at the time. She asked him who he was, and he told her how he spent his life. She said: "I desire to be instructed in divine knowledge." "This cannot be," said the Pandit, "because if we are seen together our characters will be lost." "No matter," said the girl. "Come to my house at night and I will arrange it." So the Pandit used to visit the daughter of the Wazír and instruct her.

One night the Rája was making his secret rounds at night and he heard talking going on in the house of the Wazír. He listened and heard some one reciting to a woman the love story of Krishna. He was wrath, and when the Pandit came out he seized him and asked him what business he had at night in the Wazír's house. The Pandit said: "I have been doing no harm. You can do with me as you choose." "You must be hanged to-morrow morning," said the Rája. "Is there any one who will stand security for you in the meantime.?" "Who can stand bail for me but my parents?" said the Pandit.

The Rája took him to his father and said: "Your son is to be hanged to-morrow; will you stand bail for him?" His father said: "He is always wandering about; I cannot stand bail for him." "Is there any one else who will aid you?" asked the Rája. "I have a friend," said the Pandit, "who may perhaps assist me." The Rája took the Pandit to his friend, who at once agreed to be his security. When the Pandit went into the house of his friend the Rája stood outside to hear what they would say. His friend asked him why he had been caught, and the Pandit explained the whole matter. "I do not care," he said, "if I am hanged, but I wish to finish reciting the story of Krishna to the girl before I die."

The Pandit went back to the Wazír's daughter, and when she heard his story she was much distressed. "Had there been more time," she said, "I might have interceded with the Rája for you. But I shall be at the place of execution in the red dress of a boy." Next morning after bathing the Pandit and his friend appeared before the Rája, who sentenced the Pandit to death; but he told the executioners not to hang him until they received further orders from him. Meanwhile the Wazír's daughter rode up to the place of execution in male attire. The Rája said to the Wazír: "Go and enquire who that horseman is." The Wazír returned and told the Rája that it was his own daughter. The Rája said: "As I have no son I adopt this virtuous Pandit as my son. He shall rule the kingdom in my stead, and you must give him your daughter in marriage."

So the Pandit married the daughter of the Wazír and became Rája; and few have ever ruled as virtuously as he ruled.

May Parameswar change our fate as he changed his!

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332. **The Amir and the Singer.***—An Amír was lame, and one day he sent for some singers to perform before him. One of them was blind and pleased him greatly. The Amír asked his name. "My name is Daulat" (wealth), he answered. "Can Daulat be blind?" asked the Amír. "Daulat must have been blind to come and perform before a cripple." The Amír was abashed and hastened to dismiss him with a suitable present.

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333. **The Amir and the Kathak.**†—A Kathak once came and sang before an Amír and pleased him greatly. "I have no money about me just now," he said. "But if you care to send carts I could let you have some grain." A few days after the Kathak appeared at the Amír's house with a string of carts. When the Amír saw him he said: "Drive the rascal out. He charmed me with his sweet words and I gave him sweet words in return."

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334. **The Physician and his Son.**‡—There was once a physician who wished to train up his son to follow his own calling, so he used to take him with him when he went to visit his patients. One day he went to visit a sick man, and noticed some husks of gram under his bed. "Our friend has been eating gram to-day," he remarked. "Yes; that is so," they said. When they came out the boy asked: "Father, how on earth did you know that the man had been eating gram?" "I saw the husks under his bed, my boy," was his reply.

Next day the boy thought he would go and visit a patient himself. When he went into the room he saw a stick lying under the sick man's bed. "I see," said he, "that our patient has been eating a stick this morning." They asked him how he knew this, and when he told them they made such fun of him that he went home abashed.

* A folktale told by Mukund Lál, Káyasth, of Mirzapur.

† A folktale told by Mukund Lál, Káyasth, of Mirzapur.

‡ A folktale told by Mukund Lál, Káyasth, of Mirzapur.

LOCAL HISTORY.

335. **Local History — Gorakhpur — Padrauna.**—I do not know if any one has ever sent you the following rhymes. I obtained them in 1870 from Mahdi-uz-Zamán, the then Tahsildar of Paḍrauná, a man from Lakhnau, and an official of the old school, never seen without his Kashmír shawl, and never mounting anything but a palkí or an elephant:—

I.

In *praise* of the Paḍrauná climate.—

Agar mare chháhe, mor na kháe,
Chale chale Paḍrauná jáe.

"If you wish to die, take no poison; set out and get to Paḍrauná."

II.

A beggar is supposed to have applied at the *Deoḍhi* of the Paḍrauná Ráe Sahib (a Kurmi by caste) for alms, which were refused. Shaking the dust from off his feet, he recited the following lines:—

Bánṛí naddí, khairá ban;
Kurmí Rájá, maṛwá ann.

The Bánṛí, half-way between Paḍrauná and Kassyá, is nothing but a dry hollow for nine months in the year. The *khair*, common about these, is a mean tree, giving little shade. For great man they have a Kurmi, usually only a peasant and tiller of the soil; for food, *maṛwá*, a small grain with little nutrition in it, which is largely grown in that neighbourhood.—*W. Irvine.*

336. **Local History—Mirzapur — Agori.**—The following extract is translated from the *Zikr-us-Sair*, written at Cawnpore in 1221 H. (20th March, 1806—9th March, 1807) by Ghulám Husain Ḳhán, son of Himmat Ḳhán, a native of Sháhjáhánábád (Delhi). He was born about 1145 H. (23rd June, 1732—12th June, 1733). Somewhere about the year 1760, when throughout Dehli, as the proverb says: *na chulhe ág, na ghaṛé páni* [no hearth had fire, no pot water], he left home to seek his fortune, and after a short stay at Farruḳhábád, Lakhnau and Banáras, went on to Paṭnah. He returned to Banáras at some time between 1760 and 1764, and was taken into the service of Rája Balwand Singh. There he remained till 1781, when he left with Rája Chet Singh on his flight westwards to Bundelkhand, Gwáliyar, Kálpí and elsewhere.

This Ghulám Husain Ḳhán appears to be the man mentioned in Ḳhair-ud-dín's *Tuhfah-i-Tázah* (F. Curwen's Translation, pp. 84 and 98). The Mir Ghulám Husain, Commandant of Artillery, on page 72 of the same, seems another person. Our Ghulám Husain Khán went down to Baksar with Rája Chet Singh to meet Warren Hastings ("Narrative of the Insurrection," &c., Calcutta, 1782, p. 98). He also took a leading part in the disastrous affair in the streets of Rámnagar on the 20th August, 1781, when Captain Mayaffre and 107 sepoys were killed and 72 sepoys wounded. (The same, p. 29, and Appendix III, p. 180.)

A recension of the *Zikr-us-Sair* seems to have been prepared by one Subhán Alí, calling himself daughter's son to Ghulám Husain. Wilton Oldham ("Memoir of the Ghazeepoor District," part I, pp. 118, 119) condemns utterly this work. I cannot agree in this verdict. Ghulám Husain Khán's work, at least in its original shape, is just as likely to be true as that of Ḳhair-ud-dín Muhammad. At present it seems to me an open question as to which chronology we are to accept. The events must have been learnt by Ghulám Husain Khán from the lips of Balwand Singh, with whom he was in close daily intercourse for six or seven years. The Ghulám Husain, the "Historian," referred to by Mr. Oldham in the passage above indicated, must be the better known Mír Ghulám Husain Khán, son of Hidáyat Alí Khán, and author of the *Síyar-ul-Mutákharín.* (Dowson's "Elliot", VIII, pp. 194—198).

Rája Mansá Rám punished the disturbers of peace, and takes the fort of Agorí in the hill country adjacent to the Ráj of Réwá.

The villagers of parganahs Ṭhaṭahrah and Majhowáh, some 3,000 or 4,000 men, never paid any revenne to the former rulers of Banáras, not one grain were they used to deliver from their harvest-floors, and the managers of the parganahs, by reason of the concord among these rustics, were unable to circumvent them. This boldness and independence caused great displeasure to Rája Mansá Rám, but owing to there being so many fighting men of one accord, all of the Rájput tribe, who are famed in Hindústán for bravery and valour, he delayed their correction and punishment. And, as the Rája was only an owner of one-fourth in the single village of Gangápur, men who judged merely by outward appearances, looked on him with an eye of contempt. Now, his having become their ruler was a cause of vexation to the villagers of those two mahále, and submission to him they considered a shame and disgrace. They were fully persuaded that it was impossible for Mansá Rám to succeed against them. Rája Balwand Singh, losing all patience, wished to march against them. His father objected and laid plans to sow dissension among the villagers. Having sent for Lál Sáh, a Rájput resident in parganah Majhowáh and the leader of these turbulent men, Mansá Rám took him and two hundred of his brethren into his service, on favourable terms agreeing to the rates of pay demanded, and thus brought them over to his side. In a short time Rája Mansá Rám secured the loyalty of Lál Sáh, granted to him his native village in *jágír*, and

placed in his charge the two mahāls in which those rebels dwelt. Lál Sáh, succumbing to the greed of worldly prosperity, was ready and prepared to slay his fellow-villagers. The rustics held the rule of Rája Mansá Rám in abhorrence; but that of one of their own brethren was still harder to bear. By one consent they all, great and small, made ready for forcible resistance, believing that Lál Sáh, in order to increase his profits from the mahál, would act with severity, and that a friendly settlement with him would be impossible. To their minds the only possible device was that they should themselves contract for the mahál and refuse possession to Lál Sáh. They should renounce their former opposition to Rája Mansá Rám, satisfy his claims, and agree to give him a sum, more or less, from their profits. Having taken counsel together, they wrote to Rája Mansá Rám that to sell them into the hands of another, who possessed none of the qualities of a ruler, was to light the fires of hatred. In such a contest the cultivators would be ruined and the revenue of the State destroyed. Whatever amount might be fixed, in excess of what that contractor had agreed for, would be paid by them, but they would never allow the contractor to be placed in possession.

Ba má nang o' ár ast, k,án be-wikár
Shavvad hákim-i-má, kunád gír-o-dár;
Agar tegh vánand bar sar-i-ú rást,
Wa le tá'ṭt-i-kam-,z-khúd já na guzásht.

[To us it is infamy and disgrace for that weakling to become our ruler, and to harass us; if we draw the sword on him, we do right; for in no way can we submit to a less than ourselves.]

Rája Mansá Rám thought of replying that, if they would act on their promises, he would forbid Lál Sáh to take possession and make over the parganah to them instead. But Rája Balwand Singh remarked that one day to bestow dresses of honour on a man's appointment, and the next day to remove him from office, was in no way fitting; that it was improper to lend ear to the words of those treacherous men; and that the suppression of the unruly in those two mahâls was the only appropriate course, the only one beneficial to the affairs of their territory.

Do khasam-at ba-jangand bá-ham agar,
Hazímat ṭhúrad án yake, o án digar
Muzaffar shavvad; bahr-i-tú ast án zafar,
Búd rastgárí-at az nisf-i-shar.

[If your two enemies fight together, and one is put to flight, while the other prevails, that victory is yours—you are freed from half your trouble.]

Rája Mansá Rám approved of these words, full of good counsel, and wrote that, if they had made overtures before Lál Sáh had been appointed, there would have been no difficulty,—the fault was theirs,—but Lál Sáh had been ordered not to go beyond bounds in humiliating them. Still, they must take care that not one of them twisted his head out of a proper settlement. Lál Sáh must not look to their former deeds, nor must he listen to the speeches of any rebels. He (the Rája) could not, in equity, consent to support either side. On receiving this reply, those rebels were frightened and repented themselves.

Now, when Lál Sáh learnt that slighting words had been written about him, but his supersession had not been ordered, he flew into a rage and exclaimed :—"These envious fellows have set up "lamentation before a death has occurred. As "yet I have not been put in possession nor taken "any steps against them. But verily they are all "embezzlers of the State assets. They desire "that, without enquiry, I should be brought to "dishonour, and the business be not successful "in my hands. By God! I will bring them "down into the dust." Accordingly he collected the men of parganah Majhowáh, who were contented with being ruled over by him, and wrote to the other set of turbulent fellows that he was on his way, and they must evacuate the small fort, which was the head-quarters of their ruler.

From this message, the zamindars of Ṭhaṭahrah perceived that Lál Sáh had prepared the foundations of a quarrel and desired to destroy them, root and branch. They sent answer that no ruler at any time had ever occupied their fortalice. His request for them to evacuate it being founded on no reason, could not be complied with, but "merely in order to collect the usual "land-revenne, as to the payment of which no "objection is made, why have you made a fixed "resolve to slay us, and to discard all regard for "fellow-clanship and neighbourly feeling? If "disagreement arises between us, what will "result, except regret and sorrow? It is for you "to decide on what you consider best!" From these words Lál Sáh gathered that, without resort to force, these wanderers from the right way could never be set straight.

He closed the gates of enquiry and reply, and wrote to Rája Balwand Singh, who already entertained the project of punishing the Bábús of parganah Ṭhaṭahrah, telling him of their refusal to give up the fort and their offering instead to pay the usual revenue. Even that money could not be collected without great pressure. He requested leave to attack and take the

fort, asking at the same time for the loan of a gun and of matchlockmen. He (Lál Sáh) set to work at once, with the aid of his tribesmen, to collect materials for advancing against those claimers of independence. Bábú Baijnáth Singh was at that time four marches distant from Majhowáh. By order of the Rája he marched to the aid of Lál Sáh with two hundred matchlockmen (barkandáz). He was still on the march, when this news reached the Bábús of Ṭhaṭahrah, before whose eyes forthwith arose a picture of their destruction and uprooting. Instantly they started with 3,000 men, intending to settle Lál Sáh's business for him, before the arrival of Bábú Baijnáth Singh.

As they were fording the stream lying at a little distance from Lál Sáh's abode, he came forth in battle array and drew up his men across the path of his enemy. An engagement began, at first with matchlock fire, and then with swords, hand-to-hand. On both sides deeds of valour were done.

Wazídah chunán tund-bád-i-syúf,
Kih níz bád shud hastí-i-án safúf;
Shud az al-tamghá-i-shán bar zamín,
Sanad bar zamíndárí án chunín.
Kharoshán o joshán dar awekhtand,
Bá ham khún-i-ham yakdigar rekhtand.

[The sharp wind of the swords blew so hard that the lives of those arrayed were given to the wind, thus they impressed their red seal (=blood) on the ground as their patent of land-owning. Raging and boiling, they met together, and fighting spilt each other's blood.]

The fighting still continued when the sun went down, and then the combatants, quitting the field of battle, withdrew for half a *kos* distance and awaited the return of day. Besides those wounded, there were 300 killed by the sword. Lál Sáh was wounded, while his eldest son was slain. Of the five leading men of Ṭhaṭahrah, who were present, three had been killed, but the other two, still ready to sacrifice their lives, waited for the night to pass.

On the day of the fight, early in the morning, Lál Sáh had hurried off a camel-rider to Baijnáth Singh, who was one march off, to tell him of the fight and of the superiority of the enemy. On learning the state of things, Bábú Baijnáth Singh made a night march with a few matchlockmen, and before sunrise he stood in the field between the two forces, ready for hostilities, and restrained both sides from killing each other, taking measures for removing and burning the bodies of the slain. He said to them: "If you quarrel-" some fellows intend to fight again, the troops "of the Sirkár will mete out to you such punish-" ment for your misdeeds that not one of you "will have the will left to attempt such things "again." Then he set to work to conciliate and console the survivors, subdued the flames of strife, and despatched the assembled men to their homes, while he remained behind himself in that place.

Baijnáth Singh then wrote to Rája Balwand Singh that the device of Rája Mansá Rám had succeeded, and it was now advisable that the two parganahs should be brought under direct management. He (Balwand Singh) should come in person to make all the arrangements and take away with him Lál Sáh, for, till the latter was removed, disputes and enmity would not be put an end to. In compliance with this advice, Rája Balwand Singh marched from Gangápur with a large force, and, after Baijnáth Singh had joined him, they pitched their camp close to the village of Ṭhaṭahrah. Then they sent for those two paṭṭidárs, namely, the owners of two out of five sharers. These men, with tears in their eyes, knowing that all excuse was impossible, with joined hands laid their heads on his feet and begged for pardon of their transgressions. The forgiving Rája uttered words of kindness and said: "Adversity has of itself punished your "offences, and the need of correcting them has "not fallen upon me. As for the rest, your pros-"perity is what I wish, on condition that you "refrain from your evil conduct and pay the "Government money as fixed at the appointed "time." Those zamindars, not seeing their way to manage if they took a lease, asked for an allowance in lieu of profits (nán kár). Balwand Singh replied: "That satisfies me that you have not the spirit left to manage a country." The Rája made over the parganah to Bábú Barmdat Ráe, a relation of the Rája's, and, causing the small fort to be evacuated, made the same over to that Bábú. The Bábú set to work to gather in the arrears, and brought in large sums that were due from those embezzlers. This money having been paid, he fixed Rs. 2,000 yearly for the support of the two pattidárs, who had resigned, and it was decided to take from the heirs of the three deceased sharers and from the ryots one-half of the grain produced on their land. The Rája then marched away and reached Majhowáh. Owing to the temper in which Lál Sáh then was, it was not thought advisable to leave him there. A dress of honour was bestowed upon the second son, and the parganah (*i. e.*, Majhowáh) made over to him, while Lál Sáh was taken with the Rája to Gangápur. After this expedition, no one in those two parganahs attempted to disobey.—*W. Irvine.*

MISCELLANEA.

337. **Hissar—Worship of Shamji.**—The following is from Mr. P. J. Fagan's notes :—The worship of Shámji is very prevalent in the rural parts of Hissar. He was a Chauhán Rája of Garh Dadera, in the time of the war between the Pándavas and Kauravas. Krishna told the Pándavas that the Kauravas would conquer them if Shamji joined the latter ; therefore Arjuna and Krishna, disguised as Brahmans, went to Shámji and requested him to give them whatever they asked for. He was famous for his generosity, and consented. They at once asked for his head, which he gave on condition that he should witness the struggle between Pándavas and Kauravas. This was agreed to, and Shámji's trunkless head, suspended on a pole, lived on and saw the battle. Shámji's shrine is at Kotla, in Jaipur. His worship is even more prevalent in Bikanir and Lohani than in the Hissar district.—*P. J. Fagan.*

338. **Khandesh—Marriage Custom of Marwari Banyas.**—"At their marriage when the bridegroom goes to the bride's house, he finds at the door of the marriage booth a board with a row of seven or sometimes nine wooden sparrows, the middle one being the biggest and highest. Before entering the bridegroom must aim at the middle sparrow and touch it with the end of his sword."—(*Bombay Gazetteer*, xii, 61.)

[Can any one say if this custom prevails among Márwáris in the N.-W. P., and what explanation they give of it?—Ed.]

339. **Village Legends—Hajipur—Behar.**—The following is printed as a specimen of the local village legends which abound all over the country :—

"I found a small plot of land, about 12 bighas in extent, in dispute between the villages of *Makundpur* and *Anjani.* In the Revenue Survey Map of 1847 this plot is represented as a portion (outlying) of *Makundpur.* The story connected with this plot goes that a wedding party, composed of the owners of *Anjani*, on its way to a distant village, stopped in *Makundpur*, and were entertained by the poor inhabitants with their humble fare of coarse bread made of the flour of maize. The guests, not liking this coarse fare, said in displeasure: "Surely it is only right that you should entertain your guests with wheaten bread." The people of *Makundpur* apologised and said that they possessed no land of a quality capable of bearing wheat, &c. Thereupon the guests made a present of the 12 bighas of land in *Anjani* to the maliks of *Makundpur.*

I found in the village of *Fatehpur* a big tank with high banks covered with shrubs, trees and plants, and long grass. It goes by the name of *Maháráj pokhar*, and is said to have been excavated more than a century ago by Maháráj Ram Narayan Sinh of Patna. The Mahárája with his queen was returning from a pilgrimage to some sacred place and halted here for water, but found no well or tank within the village. Struck with her want, he set men to work at once, to excavate one tank here and another in *Bishanpur Udho*, a neighbouring village, which the villagers call the *Ráni pokhar.* The latter is also of great size. But both these tanks are incomplete in one respect, *viz.*, they have not got the central-poles which the Hindus must have in their tanks for religious purposes. Every tank must have a husband. Until it is married, its water will not be sweet, and instead of satiating thirst, would only increase it, and may be the source of disease. The pole-husband protects the tank from the influence and action of evil spirits which haunt unmarried tanks. For the same reason every well in the village must be married to a tree, and the tree thus serves a double purpose, being the husband and guardian of the well, and the fulcrum on which the lever for drawing water out of the well is to act.

It is said that before the Rája could commence the ceremonies of wedding the tanks to their pole-husbands, he was arrested and taken away as a prisoner by order of the amils of the Nawab for some unknown offence. For this reason there are no poles in these tanks. There they lie, useless old maids born a century ago.

A somewhat similar story is associated with the *Gurhia* bridge. It is said a Ráni of Sursadh was on her way to see a relative in a village across the Baia river. She was in a great hurry. But when she came to the river there was no boat at the ferry ; the only boat that plied in the river being on the other side, landing passengers, and the ferryman leisurely smoking. Impatient at the delay, the guards shouted out to the boatman to hasten back, for the queen was waiting to cross to the other side. In a light and careless tone the boatman replied :—"If the queen must needs be in such a hurry, why does not she build a bridge across the river for easy and speedy transit?" The humiliating words of the ferryman deeply impressed the mind of the proud queen, and on her return home the first thing to which she attended was the building of the *Gurhia* bridge.—*Bábú Nagendro Lall Chandra.*

340. **A Charm to make Delivery Easy.**—On the sacred plain of Kurukshetra, where the great battle of the Mahabharata was fought, there stood a fort now known as *Chaká-bu-ká-kilá.* The fort is no longer in existence, but its site is pointed out by the extraordinarily large bricks that are sometimes dug out at a little depth from the surface, and which are believed to have formed part of the fort. Popular belief imparts a very great efficacy to these bricks. In cases of difficult or protracted labour, a piece of one of these bricks is dipped in a small quantity of water, which is given to the patient to drink, and it has the effect of relieving the pain and making delivery easy. Sometimes, instead of giving the water so prepared, a likeness of the fort, which is something like a labyrinth or maze, is drawn in a dish (tháli), which is first shown to the patient and then washed with water, which is given to the patient to drink. This water is also credited with the same efficacy as that in which a brick-piece has been dipped.—*Kásí Náth : Muzaffarnagar.*

341. In reply to J. H. W.'s query, 188, Sundraj is intended for the Anglo-Indian word short-drawers. See Colonel Yule's *Hobson Jobson*, which I don't happen to have at hand for reference. Short-drawers are closely fitting under-pants made of calico, and are generally tied round the ankle with tapes.—*J. Cockburn.*

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342. **Account of the Persian Crown (Taj).**—In the travels of Evliya Effendi—English Translation, page 136—The following explanation of the aigrette of the Shah's crown is given. Ibrahim, the founder of the Sefi dynasty, dreamt that he bore a child to an ass. "This dream having been interpreted as foreshadowing the Empire, he swore that if it should be fulfilled, he would commemorate the circumstance by wearing an assine phallus in his turban, and by imitating the cries of the animal in music. This is the reason why the Persian crown and head-dress have the present shape, and why their music resembles the braying of an ass."—*J. Cockburn.*

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343. **Arithmetical Formulæ used by Banyas.**—

(1.) To convert annas into rupees :—

Ana leké ikhatta karo ;
Táko pahila bindi karo :
Raho ke ádha karo sawái.
Man men ján rupaiyya pái.

Total your annas, strike out the first (right hand) figure: divide by two and add a quarter. The result is rupees; *e.g.*, how many rupees in 2,000 annas :—

2|200/0 annas,
100 half total,
add 25, increased by one-fourth.
125

The answer is Rs. 125.

(2.) To find the price per *rati* of gold when the value per *tola* is known.

Jai rupayya tola biké,
Táké ádha ána ján,
Tá tihái rati pari,
Káhe ko lekha kar kar mari.

Of the value in rupees per *tola*, consider half annas : a third of this will be the value in annas per *rati*.
For example :—

	Rs.	a.
Value of gold per *tola* of 12 *mashas* ..	24	0
Consider half to be annas.. ..	0	12

One-third of this, 4 annas, is the value of gold per *rati*.—*W. Cockburn.*

344. **The Song of Guru Nanak.**—

Shánt saráwar manjan kije ;
Jit ki dhoti tan par lije.
Gyán angochhá mail na rakhó ;
Dharam janen sat man bhákó.
Mastak tilak dayá ká dije ;
Prem bhakti ká achman kije.
Jo jan aise kám kumáwen ;
Málá kanthi sak al subáwen.
Gáyatri se jo ginati khowe ;
Tarpan se jo tamak na howe.
Aisi sandhyá mere man máni ;
Kaho, Nanak kinken gurumukh jáni.

Bathe in the tank of peace and put the loin-cloth of perfect control over the passions. Have the handkerchief of pure knowledge (of God), and wear the sacred thread of truth.

Mark your forehead with mercy and drink the water of love for God. Those who act up to this, make the beads and marks on the forehead really beautiful. Those who give up distinctions by telling the *gáyatri* and do not become proud by giving libations to the sun really perform the worship of twilight after my own heart. If those who do so are not the initiated, then Nanak asks:—"Who are the initiated?"—*Pandit Ram Ghárib Chaube.*

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345. **The Note of the Dove—What does it say.—A nursery tale.**—The Indian dove utters a peculiar note four times in succession, in which she is understood to deplore the absence of her lover. One day the female dove was grinding and pounding in her house. Her lover came, knocked at the door, but receiving no reply, was obliged to return. When, after she had done with her household duties, she came out of the house and was told by one of her neighbours of the return of her lovers, she was very sorry, and is, since then, always bewailing his absence. She is supposed to say—

Pisun thi, kútún thi,
Ayá thá, chalá gayá.

"I was grinding, I was pounding, he came and returned."—*Kási Náth : Muzaffarnagar.*

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346. **Puberty Ceremonies.**—There appears to be in Upper India very little trace of the ceremonies performed so generally in other countries when boys and girls attain the age of puberty. I have lately come across an instance from Bombay. Among the Kámáthis of Thána when a girl comes of age, a Telegu Bráhman is called, who refers to his calendar and tells her to sit by herself for ten or thirteen days.—*Bombay Gazetteer*, XIII, 121. Can any one supply examples of similar practices elsewhere?—[Ed.]

347. **Sitapur—Taboo against growing Sugar-cane and making Tiled Houses.**—In what is known as the Garh Iláqa or Garh Qila Nawa, no sugar-cane is grown: nor are burnt bricks or tiles used in the construction of dwelling-houses. Even many of the mosques are built of unburnt bricks, and the shrine of Sonársi in Seota is a mean mud edifice without a roof to it.—*Settlement Report, p.* 74.

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348. **Mirzapur.—A Cure for Aches.**—The sweepers (*mehtars*) when they suffer from a pain in the legs or any other part of the body, kill a kite on Tuesday. They cut up the bones in pieces and wear them, tied on a string, round the part of the body affected. They say they are cured instantly thereby.—*Pandit Ram Ghárib Chaube.*

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349. **Bansi (Basti)—Kapti Worm.—Superstition about.**—In Bánsi, kapti worms do great damage to rice crops by eating the seeds while they are unripe. The farmers save their crops by a charm which deserves notice. They feed a Káyasth on boiled rice and pulse and throw the leavings, which are generally a good deal, as a large amount of boiled rice is served to the guest, in the rice-fields. The worms then desert the rice plants, and crowd upon the leavings. They believe that the worms, who are deceitful, taste the leavings of a Káyasth with more relish than raw rice, because they consider Káyasths to be more deceitful than themselves, and that by feeding on the leavings of the Káyasths they would become as deceitful as the Káyasths.—*Ram Ghárib Chaube.*

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350. **Benares—Vyasa—Re-birth in the form of an ass.**—The object of the pilgrimage to Rámnagar is somewhat curious. It is said that Vyása, the compiler of the Vedas, once paid a visit to Rámnagar, intending to proceed to Benares, but on reaching this place and beholding the city in the distance, his soul was so ravished with delight that he did not care to enter the city itself. Remaining at Rámnagar he commemorated his visit by the institution of a pilgrimage, which should conduce to the welfare of its inhabitants and all others placed in their circumstances. The sanctity of Rámnagar, it appears, was never equal to that of Benares, and while all persons who died in the latter place necessarily obtained after death happiness and heaven, all those, on the contrary, who died in the former, had the misfortune to enter upon another life in the degraded and miserable condition of an ass. It was consequently the custom, report says, in the age of Vyása, and is still for persons residing on the Rámnagar side of the river which is caled *magah*, when taken seriously ill, to repair to the Benares side, in order, if death should come, to die there, and so escape the assumed existence of the next birth. Vyása, however, taking pity on the *magah* land, established at Rámnagar a *tirath* or pilgrimage to be observed in the month of Mágh (January-February), promising that whoever attended it should be delivered from the danger of becoming an ass after death. Not only do the people of Rámnagar perform this pilgrimage, but great multitudes from Benares likewise resort thither, that they may make their own deliverance doubly sure. Pilgrims continually arrive during the whole of the month, but Mondays and Fridays are days especially preferred, and on which the assemblages are greatest.—*Calcutta Review, XL., p.* 288.

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351. **Amritsar—The legend of the Sacred Tank.**—A holy woman once took pity on a leper, and carrying him about, supported him on the alms she got. One day she laid him down near the tank. As he lay there a crow swooped into the water and came out a dove white as snow. The leper saw the miracle, went into the water, and was cured. On her return the woman did not recognize him, and withdrew in horror from his embraces. She was about to leave him when Rám Das appeared, and explaining matters, reconciled the pair, who assisted him in embellishing the tank which was called Amritsar or the Lake of Immortality.

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352. **Boys' Problem of Multiplication.**—

Ek parwar men nau sau biyá.
Nau sau baris parwara jiya.
Nau sau parwar tutai roz;
Pandit karo biya kar khoj.

One sandal tree *parwar* had nine hundred seeds. The *parwar* lived for nine hundred years. Nine hundred seeds were daily plucked. O learned man, find the number of the seeds.— *Rám Ghárib Chaube.*

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353. **Bara-Banki—The Saint Shaikh Ahmad Abdul-Haqq.**—This saint was a Fárúqí Shaikh descended from the Khalífa Umar. He is said to have been a very pious man from his childhood. At last the idea struck him that he could gain information by keeping company with the dead. He wandered about the country in the grave yards, and finally got himself buried alive. After six months his grave opened of its own accord, and he was taken out half dead. He returned to Rudauli after an absence of 50 years, and was there introduced to many. His descendants still preside at his tomb.—*Settlement Report, p.* 55, *sq.*

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POPULAR RELIGION.

354. **Ceremonies observed by Hindus on the occasion of solar and lunar eclipses.**—One hour or two before the eclipse the head woman of the family gets a tulasi leaf and, sprinkling Ganges water on it, puts the leaf in the jars containing drinking water and in prepared food to keep the water and food pure during the time of the eclipse.

During the time of the eclipse drinking water, taking meals and all household business is prohibited. If a pregnant woman use a knife for cutting vegetables, her unborn child is expected to be born with his lips cut. According to their means and circumstances all must give alms in barley or copper coins. When an eclipse takes place all must go to bathe in the Ganges. Bráhmans must stand in the water or sit on the banks of the Ganges repeating their *Gáyatri mantra* till the sun or the moon is freed from the eclipse. If the sun or the moon become invisible before the eclipse is over, they abstain from taking food until the sun or the moon reappears. Reading books other than religious and writing are strictly forbidden during the time of an eclipse. When the eclipse takes place the Dom's wife goes from door to door singing at the pitch of her voice the following song:—

> *Dán maha dán sone rupe kai dán, angúthi, múndari kai dán; ann páni kai dán.*
>
> *Chhot mot kuán chandan kai ghát;*
>
> *Rájá parjá utrain ekkai bát.*
>
> *Ráiá Hari Chand ke bipat pari;*
>
> *Domé kai machhli munh men pari.*

"Alms, great alms, alms of gold and silver, alms of rings, alms of garments, alms of grain and water.

A small and thick well has its sides made of sandal wood; the king and his subjects have to cross it in the same way.

When the Rájá Harish Chandra fell into trouble the Dom's fish fell into his mouth."

Hearing the above cry each family gives alms of barley and copper coins to the crier.—*Ram Gharib Chaube.*

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355. **Banis of Atma Das—A potter saint of the Azamgarh District.**

Satguru ádi sanesi jáno.

Ek, dui, tin ko kaun chaláwai bahutan parcho áno.

Gaye hain ját bahuri bahu jaihain jahán shubh ádi makáno.

Baro dayál dín jan gáhak so chhajo pad darsáno.

Pur samasti sarb ke upar átm guru pahicháno.

Believe the Satguru (True Guide or God) as the first messenger. Not only one, two or three have come to know it, but many know it. Many have gone, many are going and many will go to that happy home. By going there one sees the feet of one who is the most merciful and who is the purchaser of the needy and poor in spirit. Samastipur is above all and Atma has recognised the True Guide.

II.

Guruji ham aigun bahut bharé.

Jetne páw parain dharati par kotin jiwa marain.

Yah nainan nar rúp dekhiyat mánas páp karain.

Atm Dás kahain Samastipur tumare táre se tarain.

O Satguru (God), I am full of defects. Every step that I place on the earth causes the death of millions of animals. These eyes see people, and thus I commit mental sin. Atama Dás of Samastipur says, "O Satguru, I can be delivered from sin only by you and you only."

III.

Guru monhi din jánu nij cherá.

Tum taji náth aur kahun thaur ná Rám sapt shat berá.

Man bach karam duráu na rákhon so tum jánahu dhera.

Din bandhu tum antar jámi kapat cháturta hera.

Atm aur thaur nahin tum bin Pur samasti men dera.

O Satguru, consider me as an humble disciple of yours. I have no other place of refuge than you. I say so swearing a hundred times on Ráma.

I conceal nothing from you either by thought or word or deed, which you know perfectly well. You are the brother of the poor, you know our hearts and you may know our cleverness and cunning. Atm Dás says that "I have no other place of refuge than you though my temporary lodging is in Samastipur."—*Pandit Ram Gharib Chaube.*

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356. **The Worship of the Pipal Tree.**—High caste Hindu women worship the pípal tree, popularly called Vásu Deva, on the Amáwásyá (the 15th day of the Hindu month) when that date falls on Monday. The mode of worship is very simple: they first pour a jar of water at the foot of the tree and then besmear the stem at the bottom with red lead and sandal. They then commence walking round the tree, which they do a hundred and eight times, putting as they finish a circuit at the foot of the tree a pice or a sweetmeat or a *janeú* (sacred Brahminical cord). At the end of the *bháwari*, as the walking round is called in Brahminical language, they place their heads in obeisance at the foot of the tree, and, muttering their prayers for a while, they turn their attention to another business, which is the chief temptation that draws a number of high caste beggars to the place of worship.

The offered things (*janeú*, sweetmeat, etc.) are distributed among the beggars by the votaries of the sacred tree.

When this is done the females resort to the nearest tank and hold, as it were, a meeting, sitting on the bare ground. During the sitting an old respectable lady, generally but not exclusively of the Bráhman caste, relates the following story, which describes the origin of the worship :—

The story of the Rájá Nikunjali and the Rání Satya Barti :—

There was once upon a time a Bráhman woman in a town which was the capital of a Rájá. The Bráhman woman was very poor, and in order to earn her livelihood she not unfrequently visited the houses of noblemen in the

city. Some houses gave her alms in rice, pulse and other provisions, but the Rání of the city, Satya Barti by name, conferred on her gold and silver. The Bráhman woman, on getting alms, pronounced her blessings on others to this effect, "May all your relatives live long," but upon Satya Barti she pronounced the blessing, "May thy virtue increase! May thy charitable institutions become an hundred fold! May thy father, sister and brothers live long."

Noticing a difference between the blessing pronounced upon her and others she inquired the cause thereof from her mother.

Her mother said that she did not know the cause, and that she would inquire the reason from the Bráhman woman herself. After a time the old woman made her appearance, and the women as usual gave alms to her. She pronounced her blessing upon them as usual. Satya Barti's mother this time caught the woman's words and inquired why she gave blessings to her daughter different from others.

The Bráhman woman replied, "Your daughter has not *ahibát* (the bliss of married life), and that's the reason why I pronounced such blessings upon her." On this the Rání asked, "How can she have *ahibát*?"

The Bráhman woman replied, "By worshipping the pípal tree (Vásu Deva) with devotion."

Satya Barti heard these words of the Bráman woman attentively, and on her retiring betook herself to the worship of the sacred tree. As soon as she finished her first circuit (*bháwari*) the tree all of a sudden fell to the ground. Seeing this state of things Satya Barti was much disheartened. She wept bitterly and went into the woods. There she found an idol of Máhádeva; she desired to worship him. But no sooner had she poured water on the image than it broke into four pieces. At this the Rání was all the more disheartened. She wept bitterly and sat in a corner of the forest. Her cry reached the ears of Nikunjali Rájá, who was practising austerities in the forest. He came to the rescue of Satya Barti, and, having learnt from her what the cause of her grief was, he told her to re-worship Máhádeva. This time the four pieces of the idol united together, and this was very encouraging to Satya Barti. Nikunjali afterwards built a house in the forest for Satya Barti, in which she began to dwell. After some time Satya Barti's brother went out in search of his sister, and in due time reached the forest where Satya Barti and Nikunjali lived.

Meeting Nikunjali first Satya Barti's brother inquired after her and requested him to show him his sister. Nikunjali refused his request. Satya Barti's brother returned home unsuccessful and related the matter to his father. Then the father set out on the same mission. By and by he reached his destination, and there met Nikunjali, who said, "Who are you and what have you come here for?" "I am Satya Barti's father and have come to see her" was the old man's reply. Nikunjali introduced him to his daughter. The father seeing the daughter addressed her thus: "What has been done can not be undone. It is not too late. You may, even now, turn over a new leaf in your life. Let us go home, otherwise the suspicious world will sneer at us." Satya Barti heard it and was very sorry. She said to the Raja Nikunjali, "My father has doubts about our character. Prove it that you and I are pure." Hearing this Nikunjali performed a miracle which convinced the doubtful father of the virginity of his daughter. It was this: Through his supernatural power acquired by austerity, he made the shivalya and the house in which Satya Barti lived disappear. Satya Barti's father, being convinced, married his daughter to Nikunjali, which was utterly in opposition to the *writing of fate*. (The popular belief is that something is written by God on the forehead of every man in quaint characters, and whatever befalls a man is the carrying out of these written dictates of the Creater.)

If is said that such a happy result arising from the worship of the pípal tree led women in general to the worship of the tree.—*Pandit Rambakksh Chaube.*

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357. **Tadag Tal in Ginwarh.—Legend of Bhim Sen.**—There is is a lake in Ginwárh south-west of Katyur, called Tadág Tál. It is said that Bhim Sen made this for bathing. When the water overflows the lake it escapes by five large holes on a hill side. These holes are said to be caused by Bhim Sen thrusting his hand on the hill side with fingers separated. There is a sort of wild onion jungle, and the Pandas are said to have grown it for their use. This lake contains very curious fish, nearly square in size and flat (say 3 inches long, 2 inches broad). As Bhim Sen formed this lake for bathing, these fish are said to be the lice of Bhim Sen, and Bráhmans do not eat them. Wherever this lake water has escaped, similar fish are said to have been produced. The stream of water in this lake forces itself up to some extent like an artesian well.—*Pandit Janardan Joshi.*

358. N.-W. P.: Religious Songs.—

I. NANAK'S SONG.

Hô ho baid Banwári Rám Ráo.

Máthe pir, sharir jalan hai, karak kareje manhin.

Aisi bedan upaje ghari men.

Yákô aushadhi náhin.

Hari ká nám amrit jál nirmalayah aushadhi jag sárá.

Kahen guruprasád sunô bhái Bhisham páyôn main mukh dwárá.

"Ho! the King Ráma is the physician.

My head aches, my body burns and my heart is breaking in my body. In a moment I feel a pain for which there is no remedy. The name of Hari (Ráma or Krishn), which is pure nectar-like water, is the only medicine in the world.

Nának says, "O Bhisham, hear, I have got the chief means (of deliverance)."

II. RAIDAS SONG.

Kya mera kya tera práni.

Bári jaise panchhi base basera.

Jal ki bhit, pawan ka khambha; rakat bund ká gára.

Rakho kant osárô nima;

Sarhe tin hath teri sima.

Ban ke bágh pág sir teri:

Yah tan hot bhasm ki dheri.

Ját kamini, panti kamini,

Ochhá janm hamára.

Tú sarnágat Rám Chandraji kahain Raidás Chamára.

O man, what is thine and what is mine?

(Our case is just) like a bird which roosts in a garden (for a single night).

The wall is made of water and columns are of air and blood drops are kneaded clay (body).

O beloved! (Ráma) put a good roof on it (*i. e.* O Rám protect this body).

The tigers of the forest put on a turban (*i. e.* as the tigers in the forest are ever in danger because hunters are always pursuing them, so the life of man is also uncertain, being always liable to fall into the grass of death [kál]); man notwithstanding this walks proudly in the world (wearing a turban).

(Caring not) that his body shall be a heap of ashes. My caste is low and my birth is disgraceful as well. "O Ram Chandraji, I have become your refugee," so says Raidás the shoemaker.—*Pandit Ram Gharib Chaube.*

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359. Gya.—The Legend of Jarasandha's Platform.—The Kahar Tribe.—When Jarásandha was King he built the town on the Giriyak hill as his sitting place (*baithak*); here he would sit and lave his feet in the waters of the Pancháна below. Close to his *baithak* was his garden, which in a year of unusual drought was nearly destroyed. Accordingly, after fruitless attempts to keep it flourishing, he caused it to be proclaimed that he would grant his daughter and half his kingdom to him who should succeed in saving his garden from the effects of the drought by watering it plentifully during a single night with Ganges water. The chief of the Kahárs, Chandráwat, at once came forward and undertook the task: first he built the great embankment to bring the waters of the Báwan Ganga rivulet to the foot of the hill below the garden, and then began lifting it up to successive stages by means of the common native swing basket (*chaur*) and ropes. It is necessary here to remark that the Báwan Ganga is considered to be a part of the Ganges and to equal in holiness the united sanctity of Ganges water from the fifty-two places of pilgrimage (*báwan tirtha*). The Kahárs who were to labour at the work were provided with cakes of bread and balls of rice: with these for sustenance the sturdy Kahárs (still the hardiest and sturdiest tribe in Magadha) laboured all night and succeeded in watering the garden: but when Jarásandha saw their success, unwilling to ally his daughter to a Kahár, he looked about for some means to cheat the chief of his fairly-earned reward. Now the pípal tree came forward and offered his services to Jarásandha, proposing to assume the form of cock and crow while Jarásandha was to urge the Kahárs to hasten the operations, as the garden was not yet sufficiently watered. This ruse succeeded completely. The Kahárs, hearing the cock crow simultaneously with Jarásandha urging them to hasten, concluded that all was lost, as the garden had not been, they thought, sufficiently watered before the crowing of

the cock, the signal for morning: so, afraid of their lives for their presumption in venturing to seek Jarásandha's daughter as the bride of their chief, they all fled and lay exhausted on the banks of the Ganges at Mokáma, where the railway station now is. When day fairly broke, Jarásandha ordered the Kahárs to be brought that he might give them their wages, for though, he said, they had been unsuccessful in winning his daughter and half his kingdom, they had nevertheless laboured hard and were deserving of some consideration: but not a Kahár was to be found. At last news reached the Kahárs of Mokáma, and a few came to receive their wages. Jarásandha gave each man 3½ sers of grain (*anáj*), and ever since 3½ sers of grain has been the legitimate wages for a day's work to Kahárs. To this day the Kahárs can legally claim, and as a matter of fact actually receive, the value of 3½ sers of food grain in current coin as a day's wages. Subsequently, thus reassured that their lives were not in danger, they returned to their villages and lived in peace. The bread, cakes and rice balls they had abandoned in their flight from the hill still exist, turned to stone.—*G. A. Greerson*

[The same legend in a slightly different form is given by General Cunningham: Archæological Reports, VIII, 100.—Can any one give a list of the *báwan tírtha?*—Ed.]

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360. **Palamau: Religion of the Kharwars.**—The Kharwárs, like the Cheros, have become much Hinduized. They have Bráhmans and Gharbáshi Gusáins for their *gurus* and *parohits*, and swear by the Ganges and the sacred cow. Yet with all these affectations they still hold to many of the ancient forms of worship; and have all the superstitious belief in sorcery, witchcraft, the power of evil spirits and *bhúts* that the less civilised aborginal tribes indulge in. As far as I can ascertain they recognize the existence of a supreme Being, and their long association with Hindus has led them to speak of him as *Paramesar*, but he has no representative among their deities, nor do they worship him in any shape. Their principal worship is confined to two deities, male and female, called *Darhár* and *Dákin*. I cannot ascertain who these deities are supposed to be, but they appear to be good spirits. They are worshipped three times a year, and sometimes four, but no particular period appears to be fixed. The ceremony performed in the worship of these deities consists in the offering of a pig and country spirits to the male, and a sow and spirits to the female deity. Another, and perhaps more important deity, is called *Ganhel*, or, as the name implies, village god. He or she, I cannot ascertain which, is the harvest god, and is invoked at seed time and again at the harvest. The offerings consist of a sheep, a kid or a goat, at the will of the votary. This deity is found in almost every village in the pargana, and is represented by a rough stone of no particular shape, and occasionally daubed with a streak of red lead (*sendur*). He always has a position assigned to him at the foot of some tree in the village, but appears to have no predilection for any particular tree: he may be found ensconsed sometimes at the foot of a *sál* tree, or of a *bar*, *pípal*, *ním* or any other tree that may be convenient: and, what is very singular, the worship of this deity is not confined to the Kharwárs, but every caste in the village, whether Bráhman, Rájput, Banya or Bhuiya, is to be found kneeling together and offering their oblations. The form of worship is called *Sarhúl*. They also worship *Purbiya*, who, they tell me, is an evil spirit, and make offerings to him. The Kharwárs have also several household gods, one of which each family affects: their names are *Pachhiyán*, *Cheri* and *Chhattar*. They are consulted in all domestic matters, and in times of sickness or child-bearing. The offerings appear to be left very much to the caprice of the devotee—sometimes it may be a piece of cloth, at others a small quantity of grain, *ghí* or oil, and sometimes a cock or a small kid.—*Mr. L. Forbes' Settlement Report*, 40.

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361. **The Legend about Katyur.**—Katyúr or Baijnáth always occupied a very prominent place in the history of Kumaon, which may be seen from Mr. Atkinson's *Gazetteer*. It is a very hot valley north of Kausáni Tea Plantation and between Gwáldam and that place.

The Katyúris say that in ancient times the Katyúr valley was a vast lake reaching as high as Aná village. A rákshasha called Rána used to eat men from the neighbouring villages, and hid himself below the surface of the water. Indrá's elephant Airávata descended to earth at a spot now called Hatí Chiná (from háthi, elephant). From that place he proceeded towards the lake, and with his mighty tusks broke one side of the lake through and through. This point is now called Hath Diárh Chiná (broken by the elephant's tusk). It is a junction of two hillocks with a narrow space between. Thus the lake dried up, and it was easy for the Goddess Bhráwari to kill him. There is a temple of Bhráwari and a small pond to corroborate the legend, which is also found in the Puránas.—*Pandit Janardan Joshi.*

ANTHROPOLOGY.

362. **Positoin of Women in Kulu, Lahaul and Spiti.**—The institution most favourable to women in Ladák is described by Captain Ramsay (*Western Tibet Art Husband).* The ma(q)pa is a man married to a woman who is heiress to land, and he is her property, and she can divorce him at will.

In Spiti and Lahaul the word "ma(q)pa" is translated by "husband" or, more usually, by "ghar-jawai," and there seems to be some doubt as to the position of a woman who so marries, the idea being that this "ghar-jawai" cannot be divorced at all, and I have had an instance in which the "ghar-jawai's" children by a second wife claimed to succeed equally with his children by the heiress to *her* land.

In Kulu the institution has left traces. Hindu ideas have indeed prevented a "ghar-jawai" in the strict sense of a son-in-law invariably succeeding, but a widow is at liberty to keep a paramour so long as she does *not quit her husband's house.* This rule is universally admitted.

There exists in Kulu a very curious form of woman's separate property called "chheti." Chheti is usually land (and the stock necessary to work it) assigned to a second wife at marriage pending life and good conduct. Occasionally a first wife will stipulate that, in the event of her husband's taking a second wife (*sunkun*), she is to obtain a specified *chheti*. Such arrangements are often reduced to regular deeds. The term "chheti" is also applied to property inherited through a female, *i. e.*, a man who marries an only daughter, and gets with her ponies or sheep, retains them as his, even if he be joint with one or more brothers, and in partition two or three generations later, such property will not be brought into hotchpot, but will devolve only on the heirs of the original holder. Still the term is most usually applied to land given to a woman for maintenance only, though I have actually heard it contended that the *chheti* of the wife of one of two brothers should not be divided between them. I need hardly say that this was disputed and over-ruled.

It is, however, interesting to note that a Kulu zemindar is extremely fond of giving each wife a separate house, and dividing his land amongst them as *chheti.*

I may add that instances of a widow's bastard succeeding to her husband's land in the presence of near agnates are not unknown in Kulu.

It must be borne in mind that in the countries mentioned the men are engaged in pasture, hunting or trade. Hence the women have an *agricultural* importance, and their usefulness as field labourers may have conduced to the survival of these customs.

In other respects the position of women in Kulu, etc., is very low. Adultery within the caste is hardly reprobated, while without the caste it means inevitable expulsion. But the abduction of a woman is always resented, because it involves the loss of her labour. A man is always ready to sell his wife outright or to tolerate her infidelity if not deprived of her services as a field labourer.

A widow is, or was in theory, a saleable commodity unless she continued her *de facto* marriage with her husband's brother. Under the Rájas if none of her husband's relatives survived by whom she could be sold, she became the property of the Rája, who was entitled to sell her, and a sale alone could give a valid title in her.

It is still usual for a man to justify wife-beating by remarking that she is his "admi." The existence of a system of separate property for women is quite consistent with a very low estimate of their rights in other respects.—*H. A. Rose, Kulu.*

363. **Bhatiyaras or Innkeepers.**—Some time ago a rather interesting case came on for trial before a Deputy Magistrate at Muzaffarnagar, which goes to shew that even prostitutes maintain a social status below which they would never choose to go. A certain Bhatiyárá, an innkeeper and baker combined, wanted to celebrate the marriage of his son. Being anxious to have a *nautch*, he asked one of his friends to engage three dancing-girls for the purpose. When they were told that they were required to dance at the house of a Bhatiyárá, they refused compliance on the ground that they would never like to degrade themselves by dancing at the house of one of their own class. The Bhatiyárá thought himself insulted in being classed with prostitutes, and brought a suit for damages against them. At first the case was dismissed, as the complainant failed to prove that he did not belong to the *kanchan* or prostitute class. The man then took the case to the Judge for review, who returned it to the Magistrate for the purpose of taking further evidence in the case. The Bhatiyárá this time succeeded in proving that he was a *Shaikh*, not a Bhatiyárá, and that he carried on the work of a Bhatiyárá merely to earn his livelihood. Two of the prostitutes, seeing that the case was going against them, made a formal apology to the Bhatiyárá, while the third, who was their *Chaudhrain* or head, thinking it derogatory to do so, was fined Rs. 15.—*Kasi Nath, Muzaffarnagar.*

364. Shahjahanpur: Forcible Marriage of a Brahman Girl.—The evidence of Jhunnia, a Dichit girl, given in a kidnapping case at Shahjahanpur in 1891, contains some interesting information as to marriage customs among Bráhmans. She was of a sub-caste, considered to be of more account than the Gaurs to whom Guláb belonged. She alleged that, in the absence of her father and mother, she was enticed away from her house by a man named Sital, on the pretence that he was going to give her a cow as *pun* (alms). Arrived at his house, one of the women kind asked her why she had come; and told her that Guláb, Sital's brother, was going to marry her by force. Though the girl cried out, Sital and his wife made her with Guláb walk several times round a post that had been planted in the ground for the marriage ceremony. On Guláb's head was put a *maur* or crown, which was produced in Court. This was a twig bent into a circle and covered with white paper. He was also made to sit on a stool (*pírha*); some water was placed for an omen (*shugan*) in a kind of gallipot (*kulhiya*). The bride and bridegroom were enveloped in saffron-coloured vestments; that of the former being a *pachhiya*, ; that of the latter a *dopatta*. These are the things used at the ceremony which the girl at different times described as the *bhanwar*, or perambulation, and as *biyáh*. She also said that she had previously had her *bíra* or betrothal performed with a Shukl Bráhman. It may be added that the girl, though shut up in a room from 5 P. M. till midnight, was rescued before she had suffered any real harm.—*C. D. Steel.*

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365. Thigh-bone Trumpets.— *Reply to Query* 192.)—The human thigh-bone (femur) is used as a trumpet in Sikkim and Thibet at the present day, and the grave of at least one European has been rifled to obtain the bone. The individual having been a very tall man, his femur was specially coveted for its inches. Hooker, in his *Himalayan Journals* I think, gives a drawing of such a trumpet. I have seen a formidable and very sharp dagger made from a human femur—locality, the South Sea Islands. The human bone trumpet is, it is believed, used by Tibetan monks and priests in the Eastern Himalayas. The residents of Darjeeling should be able to furnish recent information on the subject.—*J. Cockburn.*

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366. Queries — Marriage Customs — Tree Cults and Spring Rites.—

(DAEDALA)

(1.) Any customs in peasant marriage ceremonies in which a *tree* figures, especially the "*village-tree*" (Swedish Mittsommerstange—European Maibaum, &c.); or in which branches, leaves, or bushes are used? (See Mr. Risley's researches into the custom of marriage to trees among Bengal tribes; and the Sanscrit example of the custom in the Malávikôgui-mitra.)

(2.) Any evidence for preference of one season of the year over others for peasant weddings, and any special rites observed when weddings occur in the spring, or any specially "lucky" days in the year for weddings?

(3.) Any customs of celebrating a drama or ceremony of marriage with a "bride and bridegroom," or with either singly, as prominent actors in village festivals or games, or guild festivals? (Compare the Russian Semikfeste of the Nerechta district; the French (Dauphiné), "fiancé de mois de May;" the German "Maibraut"; and the Zurich butcher's Fastnacht dienstag Braut-fest.)

(4.) Any hints in peasant weddings of the prominence of the *mother* or *maternal uncle* in the ceremony?

(5.) Any traces of custom of performing many marriages *at once;* and of a district inter-marrying with a special locality, such as a neighbouring village?—*G. M. Godden.*

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367. The Maur (Bridegroom's Wreath or Coronet).—Can any one tell me of what this *maur* is made, more especially in Rajputana? On a certain occasion Rája Jai Singh Sawáe of Amber came out, as Mahomed Kasim, Lahori, tells us in his *Ibratnamah* (I. O. Lib., No. 252, p. 282, or my copy, p. 395), he and all his followers, "on their bodies saffron robes and on their heads green *gyáhe*." I am in doubt about the last word, which by my reading would give "green grass." Now Colonel Tod (*Annals of Rajasthan*, II, 506) referring to the above custom, when Rajputs come out to battle for death or victory, writes that they wear "saffron-stained raiment and the bridal *mor* (coronet) on their heads." Is this *mor* or coronet made of green grass, or is its colour usually green? Or is there any Persian equivalent for the Hindi word *maur* which is spelt at all like the word made out by me to be *gyáhe*?—*W. Irvine.*

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368. Karnal: Rules of Inheritance. — All the agnates are called *Jaddi* relations. All of them in the degree of grandfather, great-grandfather, &c., how highsoever, uncle, brother, and nephew or nephew's son, how lowsoever, are called grandfather, great-grandfather, uncle, brother and nephew respectively: the descendants of the common grandfather being called near

relations, all other agnates are distant relations: but sister's and daughter's sons, brother's wives, mother, father's mother, father's brothers' wives, son's wife, daughter's husband, grandson's wife, and wife, are also near relations. Generations are counted from the great-grandfather, he being in the first, the father and uncle in the third, the brother and first cousin in the fourth generation, the great-grandchild in the seventh generation, and so on. The rules of inheritance are as follows:—No practical distinction whatever is made between divided and undivided families. (This refers only to the land-owning classes, not to money-lenders, and not to the original Musalmáns, who probably follow the Muhammadan law.) In fact, I hardly ever have heard the word used. First the sons and sons' sons by *stirpes* how lowsoever, sons representing their dead fathers. In the absence of them the widow takes an interest strictly limited to a life tenancy. If there is no widow, or, after her death, the brothers and brothers' sons how lowsoever, inherit by *stirpes* with representation. In their absence the mother takes a life-interest. After these the inheritance goes to the nearest branch in the male line, the division at each stage being by *stirpes*. Daughters, if unmarried, have a claim to maintenance only. If property is separately acquired by a son in a divided family during his father's life, the father inherits before the brother; but separation of interest before the father's death is not allowed, and no separate property can be acquired by the individuals of an undivided family. The father may divide the land for convenience of cultivation; but on his death or the birth of another son it will be open to redistribution. A son born less than seven months after the marriage is consummated, even though begotten by the husband, and one born more than ten months after death or departure of the husband, is illegitimate. An illegitimate son cannot be legitimated nor can he inherit. A son by a former husband brought with her by a woman on her remarriage, who is called *gelar* (*gel*, together with) if born, and *karewa*, if unborn at the time of the remarriage, inherits as the son of his begetter. A member of the family who becomes a monk (*sádhu*) loses his inheritance; but does not become so merely by becoming a beggar (*faqír*). But the disciples of monks inherit from them as their sons. The life-interest of widows subsists so long as one is alive, and is shared by all equally. But a Musalmán widow of another caste has no interest; and a widow who remarries loses all rights even if she marries the husband's brother. Pregnancy also destroys their rights, but not mere reputed unchastity. These rights are not contingent upon their living in the husband's village. Woman's separate property (*stridhan*) is unknown. In attesting the record of common customs the whole country-side has declared that where there are three sons by one wife and one by another, all four succeed equally (*pagband*). But there have undoubtedly occurred instances in certain families, especially among the Rájputs of the Nardak, where the division has been by wives (*chúndáband*). I have been able, however, to discover no instance in which this division has been maintained after a dispute, whether privately or judicially settled: and I think too much weight must not be given to isolated undisputed instances. Where-*chúndáband* is the rule of division the whole-brothers and their representatives succeed to the exclusion of the half-blood: otherwise there is no distinction between the two. All sons, whether by original marriage or remarriage (*karewa*) are on an equal footing: no priority is attachable to the sons of any particular wife. But if a Rájput Musalmán should marry a woman of another caste, as they do sometimes, especially in the cities, the sons do not inherit at all, the property going strictly to the tribe.—*Settlement Report*, 99.

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369. **Palamau: The Brijiyas.**—I once witnessed one of their dances by torch-light, and was much struck by the wildness of the scene. The dance took place under a fine grove of trees, and was not unlike those danced by the Oráons, but the measure was rather quicker and more energetic. The men were all decorated profusely with peacock's feathers on the head and over the shoulders, and each had an enormous bunch fastened on behind and hanging down like the tail of the bird. The women had their hair simply decorated with flowers. Their songs, of which they sang several, appeared to be more melodious and not so monotonous as the Oráon songs. The dance and song got more energetic as the night advanced, and some of the men and women appeared very excited, and to be gradually working themselves into a frenzy. I thought this was the result of the two or three jars of grog I had treated them to; but on enquiry I was told that they always become excited in this way, and that they would sometimes work themselves into such a state of excitement as to fall down senseless. Most of the songs are mere simple love tales, but some of them are evidently some of the old war songs of the tribe: one relates to the resistance made by the tribes to the invasion of the pargana either by the Cheros or the Rájputs, I cannot tell which, but the name of Deo Sai, the Rája of Daudand and brother of Púranmal, is mentioned. The burden of this song is "Retire, retire; Deo Sai is coming; we cannot resist him."—*L. R. Forbes: Report*, *p.* 43.

[One of a similar set of songs has been given in Vol. II. The dance is evidently the same as the well known Karama, which is danced by all the Mirzapur aborigines, specially the Ghasiyas, Kharwárs, and Mánjhís.—Ed.]

FOLKTALES.

370. **The Half-married Daughter of the Gardener.***—There was once a Rája who had only one son. One day the Prince went into the jungle to hunt and became very thirsty. He came to a well, where he found a Málin drawing water. He asked her for some, but she said:—"I cannot give you this, because it is intended for worship." "Very well," he said. "As sure as I am a Rája's son I will leave you half-married." "And," said she, "as sure as I am a Máli's daughter I will make you pound *kodo*."

When the Prince came home he lay down and covered his face. "I will take no food," said he, "unless you bring my father to me." When the Rája came, the Prince said: "I will neither eat nor drink until I marry the Málin." So the Rája sent for the Máli and proposed that the Prince should marry his daughter. The Máli said that he must first consult his clansmen. "If the Rája," they answered, "will eat and drink with us and promise that the son of the Málin shall be his heir, we have no objection."

The Rája agreed to these terms, and started with his procession. As the bride and bridegroom were moving round the fire, the Prince said: "I must pass the stool in front." On this pretence he got ahead of the bride and ran away, leaving her only half-married, as he had threatened to do. They waited for him for some time, but the girl said: "He will not return. His object has been accomplished." The Rája was much ashamed, and took pity on her and, bringing her to the palace, treated her as if she was his daughter-in-law. She sent out messengers with money to search for her husband.

Meanwhile the Prince had gone to the city of another Rája. The land was then beset by a very fierce tiger, and so much was it dreaded that they used to close the city gates at sunset. The Prince came late and was locked out. The gate-keepers would not admit him. Just then the tiger came up and, after a terrible fight, the Prince killed him with his sword. The gate-keepers were so pleased with his valour that they let him in. It so happened that the Rája of that land died that night, and the people of the land were so pleased with the bravery of the Prince that they made him Rája in his room. For it was the custom that when a Rája of that land died they used to release a háwk and on whosesoever's head he alighted, he was selected Rája. By chance he sat on the head of the Prince, and he was made Rája.

After some time the spies of the Málin traced the Prince, and came back and told her where he was. She was much pleased and rewarded them. Then she collected all the famous dancing-girls of the kingdom and went to the city where her husband was Rája. She gave notice that the Ráni of Singaldíp had come and would give an audience to no one who would not give her a karor of rupees. The Rája's Wazír went to him and said: "It will not be consistent with your Majesty's reputation that you should not visit this Ráni." When he went the Ráni knew him, and smiling said to him "You must visit me daily." She stayed there a month and became in child by him. She started for home, but first she asked for a sign, and he and she exchanged rings.

In due time a son was born to her, and she called the Pandits and asked them what his fortune would be. They said: "The boy will be fortunate, but he will be a thief;" and it was as they said. When he grew up his mother called him and said:—"Your father deserted me after half-marrying me, and I swore that I would make him grind *kodo*. If you succeed in this I shall consider you my son."

The boy went to the city of his father and stayed in the house of an old woman. As he was sitting near a tank four camel-men came up and he heard them say among themselves: "What lovely hair that boy has got." "If you like," he said, "I can make your hair like mine." "If you do," they said, "we will give you a camel as a reward." So he called a barber and told him to shave their heads till he drew blood. Then he told them to put their heads under water and keep them there. "What is your name?" they asked. "My name," said he, "is Fop and-a-half" (Derh Chhail). While they kept their heads under water he walked off with their camels. They complained to the Rája, who offered a reward for any one who would catch Derh Chhail.

Some of the city Thags agreed to catch him. He put on a splendid dress and rode past their house. They sent out one of their daughters to ask him who he was. He seized her, put her on his horse, rode away with her, and let her go after robbing her of all her jewels.

The Rája then sent the Kotwál to catch him. Derh Chhail got himself úp as a woman and went past the Kotwáli. The Kotwál called him in and asked him to sit down. On the wall were hanging handcuffs and fetters. "What are these?" the supposed girl asked. "Show me how you put them on." He did so, and Derh Chhail distributed drugged sweetmeats among the guards. He then tied the Kotwál to the roof of the Kotwali and went his way.

*A folktale recorded by Mr. H. Finch of Meuna, Shahabanpur.

The Rája himself determined to catch the thief. He rode along the road where Derh Chhail was posted in the disguise of an old woman grinding *kodo*. The Rája asked her if she had seen the thief. She said: "He was here just now and went down that lane. You put on my clothes and grind this *kodo* for me and I will catch him for you." He rode off and the Rája remained pounding *kodo* till the morning, when he returned home.

When the Rája's plans to catch the thief all failed, he made proclamation that if he would give himself up, he would pardon him and reward him richly. Then the thief appeared and showed the Rája the ring which he had given his mother the Málin. "You left my mother half-married," he said, "and she has had a son by you and made you pound *kodo*."

The Rája was ashamed, accepted the boy as his son, and sending for the Málin made her his chief Ráni.

[To gratify the revenge of the Málin the tale diverges into the Master Thief cycle (Clouston: *Book of Sindbad*, 370: *Popular Tales and Fictions*, II, 43). For the ring of recognition see Gubernatis *Zoological Mythology*, I, 55. The most familiar parallel is in *Sakuntala*.]

371. **The Elixir of Youth.***—A poor old man, who was journeying along by himself, happened to overtake three other travellers who were going in the same direction; so they went along together, and after the usual questions as to where they had come from, and where they were going, and what was their respective business, they walked along. Their way lay through some forest when one of them proposed they should rest awhile in the shade, have a smoke and some refreshment, as he had a little rice with him. The old man was asked to join, to which he readily assented, as he was very hungry. He soon collected some dry sticks by way of making himself useful, and a fire was in a few minutes ready for cooking, the rice was duly boiled, but what was the surprise of every one when they saw that the rice instead of being nice and white was quite black.

The three travellers were much frightened and said they would not partake of black rice, thinking that the old man had brought some kind of poisonous wood from some tree in the jungle; so they resumed their journey, and said they would wait at the first village they came to. The old man said that, as he was very hungry and that he had lived a long life till his hair and beard were white, he would rather die from eating than from hunger: so little by little he finished the rice and then lay down for a short sleep. When he awoke he became aware that his beard, which was before snow-white, had now become quite black, and he felt such renewed energy that he started off at a quick pace and soon came up with his former companions. They did not at first recognise him, as his long beard was now as black as a raven and his general appearance was that of a youth, and it was some time before he could convince them that he was the same person. Then they agreed that this change must have taken place through eating the rice, and they at once started off to the spot where they cooked the rice, to see if they could find any of it left; but they were disappointed, as the old man had eaten it all. They went on their way sad to think they had refused the rice.

* A folktale told by Bhawáni Dín Panre Bráhmán, of Faizabad.

372. **The Two Liars†.**—Once upon a time a liar set out in search of employment. He came to a city, and put up at a Banya's house. The liar and the Banya began to talk, and the Banya said: "My father was a very rich man and kept pack-bullocks. One day one of the bullocks got galled, so my father left it in the forest to take care of itself. As my father was returning with the laden bullocks he saw this bullock and a *pípal* tree was growing out of its back. So he at once determined to keep this bullock and sell all the others, which he did: and now he carries all his merchandise, no matter how much it weighs, hanging from the branches of the *pípal* tree, growing on the bullock's back." The liar replied: "I have seen this bullock of yours that has a *pípal* tree growing on his back. My father rented 200 acres of land from a Rája, and my father and I cultivated the land, and in October we sowed wheat in the fields. When the wheat began to grow my father said that there would not be any grain in the ears unless the fields were watered, and how were two men to do it? we must have help; so my father jumped into a tank, and went by a subterranean passage to where the clouds live, and began to beat the clouds. The clouds said: 'Why do you beat us?' My father replied: 'I have sown 200 acres of land in wheat, which wants to be watered: so go and rain in my fields.' The clouds said: 'Very well; we will go.' My father said. 'To ensure a good crop the fields must be watered three times.' The clouds replied: 'All right; we shall rain thrice.' They kept their word, and the crop was better than my father expected.

"Then my father went to your father and sold him all the wheat, which your father took away in sacks hung on the branches of the *pípal* tree

† A folktale told by Jagat Pal Singh, of Chakritpur, Teacher, Akbarpur, Faizabad District.

that was growing out of the bullock's back. But your father did not pay all the money for the wheat, and he still owes my father 200 rupees, which I have come to recover." The Banya said: "Brother, forgive me, I cannot surpass you in lying."

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373. **The Virtuous Daughter of the Merchant***— There was once a great merchant who had shops in many cities. One day news came to him that the affairs of one of his shops had fallen into confusion and that if he did not go there in person the whole capital would be lost. So he left his wife and family in charge of the Qázi of the city, who was known to be a man of integrity, and started on his travels. The Qázi used to visit the house of the merchant daily, and one day happening to see the daughter of the merchant, who was a most beautiful girl, he fell in love with her. When she went away, the Qázi said: "To-day there is a feast going on at my house and many girls will be present; I desire that your daughter also will come." "My daughter is as your daughter, and you can take her if you please," replied the merchant's wife.

When the Qázi got the girl quietly to his house, he took her into an inner room and spake to her words of love. "I cannot meet your wishes," she answered, "until you bathe." The Qázi asked her to heat water for his bath, and she did so. Now the Qázi was a physician as well, and in the room were some phials of acid. These the girl poured into his bath water; when he stepped into it he was burnt all over and lost his sight in the bargain. The girl escaped and told all to her mother, who advised her to tell no one.

Some time after when the Qázi recovered from his injuries, he wrote to the merchant and told him that he regretted to inform him that his daughter had lost her character. When the merchant heard this he was sore wroth and sent his son home with orders to take his sister to the jungle and kill her. When her brother took her to the jungle the girl said: "Do not let my innocent blood fall on your head. Leave me here; perchance a wild beast may devour me." He took pity on her and leaving her there went and told his father that he had carried out his orders. She sat down by the bank of a stream, and soon after it so happened that a Prince, who was hunting in the jungle, came there to drink. He asked her why she was sitting there. "I have been left here to die," she answered. "Will you marry me?" he asked; and she agreed and married him on the spot. He put her on his horse, and in due course a son was born to her.

Some time after she wished to visit her father, and her husband sent her off in charge of the Wazír. On the way he fell in love with her, and to avoid his love she was obliged to leave her child and escape by night from her tent. She stayed in a village and worked for her living for some time. She used to go about in male attire, and one day as she was bathing she began to sing. A Kathak musician, who was passing by, heard her, and said: "A son has been born to the King. If you will join me and sing before him he will give us a great reward." She agreed and went with him before the King, and there she sang her own sad story till the King recognised her, and embracing her recognised her as his wife. Then she told him of the doings of the Qázi and the Wazír, and the King ordered them both to be put to death.

* A folktale told by Sital Prasad, Sukl Brahman, of Mirzapur.

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374. **The Foolish Ahir.**—There was once an Ahír, who was a very stupid fellow. One day an invitation came for him from the house of his father-in-law, and his mother was ashamed to allow him to accept it, because he was such a very stupid fellow, and was sure to disgrace the family. But all the neighbours said that he must go; so off he started. On the way he began to think: "What shall I sing when I come to my father-in-law's house?" While he was thus thinking he saw a fox. "Ah! I have learnt one song (*birha*) from him." Next he saw a harrow in a field and said: "I have learnt another from it." And some way on he saw some paddy-birds at a tank, and said: "I have learnt another from them."

When he reached the house where the wedding was going on, his father-in-law received him very kindly, and in the evening, when the procession was about to start, his father-in-law said to him: "We are all going to fetch the bride and there are none but women left in the house. You had better remain behind and see that nothing goes wrong." So the foolish Ahír remained behind to watch the house and the womenfolk.

Now a Chamár had plotted with some other rogues to rob the house that very night, and he came with his drum and began to play for the wedding guests, so that they should not hear his companions cutting the house wall. Then the women get hold of the foolish Ahír, and said: "You must sing us something."

So he began, and sang the song he had learnt from the fox.—

Khat khut kas kihale re!

"Why are you making a sound like *khat khut*?"

By this he meant the noise made by the fox as he scratches the ground, but the thieves thought he heard them cutting the wall. So they stopped their work for a while.

Then he began another song.—

Rendariya tar senhariya.

"Your little hole is under the little castor oil tree."

He was thinking again of the fox, but the thieves thought he saw them digging under the tree which stood behind the house; so they lay quiet.

Then he looked round and saw a box under a bed, and as he could think of nothing else to sing, he sang.—

Khatariya tar pitariya.

"There is a little box under the little bed."

Now it was this very box the thieves were after; so, thinking themselves discovered, they lay quite quiet.

Then he remembered the harrow, and sang:

Henga sa paral bâte re.

"You are lying like a harrow."

The thieves were sure he saw them, so they ran away. In the morning the Chamár came to get a share of the booty, but when the thieves saw him they beat him well as the cause of their failure. When the people of the house went out in the morning and saw the hole in the wall, they said: "This fool has been the saving of us after all." And when his father-in-law came back, he said: "You are a very smart fellow," and when he was going home he gave him a fine cow as a present.

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375. **The Raja and the Snake***.—(Should anyone be unlucky enough to sneeze at the commencement of a journey or business undertaking, if the following story is related, it will do away with the evil effects of the sneeze.)

Once upon a time a Rája went out into the forest to shoot. He saw there a Cobra's wife crawling about in company with a little snake called a *Kaurila*. He said: "Why is the wife of so great a snake wandering about in such a manner with a *Kaurila?*"

* A folktale told by Raghunandan Swami of Ramaipatti, Mirzapur.

The Cobra's wife heard this remark and was very angry and ashamed, and went home looking very sad. Her husband asked her what was the matter, and why she was so sad. Then she told him what the Rája had said, saying, "Why should I not be sad when the Rája said such things about me! I would rather die than hear such unbecoming remarks from a man!"

The Cobra could not brook such an insult to his wife, so he went at once to the palace and concealed himself in the Rája's shoe.

The Rája at the time was sitting in Court; and when he had finished he rose to go to the palace. At that moment a man sneezed. The Rája waited for a short time and again rose to go, and as he did so another man sneezed.

The Ráni then asked the Rája if he had been oppressing any poor person that day. The Rája considering the events of the day, said: "I have done no harm to anybody; but when I was in the forest this morning I saw a Cobra's wife crawling about with a *Kaurila*, and I said: 'Why is the wife of so great a snake wandering about in such a manner with *Kaurila*.' This is the only unkind act I have committed to-day."

The Cobra on hearing the Rája thus speak, lifted up his head out of the shoe, and said: "Oh, Rája, you have committed a serious offence, 'no doubt, but as you confess it I will forgive you and return to my house. But don't insult our wives again.' As the snake departed, he added if anyone relates this story at the time it will do away with the evil effects of sneezing.

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376. **The Prodigal Son**†.—There was once an Ahír lad whose father died when he was a boy. He had some friends who were employed in other countries, and he too was seized with a fancy for travel. His mother advised him not to go. "My son," said she, "you have plenty at home. Why should you go abroad and serve others, as your father never did?" But he would not attend to her words, and one night he took some of her jewels and went off. He searched in many places for work and found none. At last he had to make a gourd pot and go about begging. As he begged he used to sing this song:

Khât rahê dúdh bhát,
Charâwat rahê gaiyya;
Naukarí ki sádh lagí
Bhíkh dé maiyya.

"I used in the good old times to eat milk and boiled rice, and feed the cattle, but I longed for service, and now, mother, give me alms."

At last in his travels he came to his own house, and it was so long since he had seen it that he

† A folktale told by Gopal Chand, Teacher of Dhirpura School, Agra District.

did not recognise it. He saw his wife cleaning the cooking pots at the door, but he did not know her and began to sing :—

Ghar gaiyya dúi chár lagatu hain ; gharhin sundar nárí ;

Chakrí kí sádh lagí ; barjat hai mahtárí.

"Two or three cows are milked at home. In the house is a pretty wife. I longed for service and my mother checked me."

When she heard the song she knew her husband and told his mother. She ran out ; took the gourd from his hand and smashed it to pieces on the ground. "Now," said she, "you know the fruit of not listening to my words." The Ahír was abashed. He stayed at home for the future and never disobeyed his womenfolk.

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377. **How the Miserly Banya was Punished.*** — A respectable Muhammadan gentleman (*miyán*) had once occasion to make a journey, and was obliged to stop for the night at the house of a miserly Banya, who entertained him in the most wretched way. The Banya and his wife were alone in the house, and when they lay down near the Miyán on the upper story, he began to think how he could pay them off. After a while the Banyáin said to him : "Cannot you tell us a story to make the night go quickly?" "I do know a tale," answered the Miyán ; "but it is certain to make you and your husband quarrel." "Never mind," said she, "you must tell it." The Miyán pretended to be sleepy, and said nothing for a while. The Banyáin called out again : "Miyán Sáhib ! won't you tell us the story ?" He said : "I was very busy thinking of something." "What was it ?" she asked. "Well," said he, "I was in the service of a Rája for ten years, and when I was leaving him I got from him two bricks of gold. As I was coming home with them I had to cross the river which runs just behind your house, and I dropped my golden bricks. Now I am thinking that I must get some boatmen to drag the place to-morrow."

The Banya was listening to all this talk, and when he heard of the bricks of gold he thought he would have a try for them himself; so he slipped quietly out of bed and went down to the river to grope about for them. Soon after, the Banyáin got up, too, on the same errand, and when she groped about to wake her husband to come with her, she found he was not in his bed ; so she asked the Miyán if he knew what had become of him. "Well," said he, "a woman came to him not long ago, and no doubt he went with her." When she heard this, the Banyáin was fiercely enraged and rushed out in search of her husband, abusing him at the top of her voice, so that all the neighbours awoke and heard about his misconduct.

Meanwhile having searched in vain for the golden bricks, the Banya came home wet and miserable. When he came he missed his wife, and asked the Miyán if he knew what had become of her. He said : "Well, not long ago a man came and called her out, and I suppose she has gone away with him." When the Banya heard this terrible news, he too, rushed out of the house, swearing and abusing her until he came to the end of the street, where he met her. There each fell on the other and they half-killed each other before matters could be explained. But before the time for explanation came the Miyán took good care to make himself scarce.

* A folktale told by Nagnu Kurmi, of Chopan, Mirzapur.

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378. **The Judgment of Solomon** †—Once upon a time there was a woman who had a very beautiful boy. Another woman envied her, and said : "The child is mine." They began to quarrel, and at last came before the King. He called on them to produce witnesses in support of their claims. Both parties produced witnesses in support of their story. The King was at a loss how to decide the matter. Finally, he called a soldier, and said : "Cut the child in two pieces and let each of them take half." On this the woman who was the real mother cried out :—"Do not kill the child. Rather let the other woman have it." "The child is yours," said the King. Take it away with you."

[This famous tale (1st Book of Kings, III. 16 *sqq.*) forms the subject of one of the *Jatakas*, or Buddhist Birth Stories (Rhys David's Translation, I, XIV, XVI : XLIV, XLVII). Mr. Jacobs' (Folklore Congress Report, 1891, p. 96) quotes a parallel from Crane : *Italian Popular Tales*, 382.

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379. **The Thief and the Confectioner.**‡—A thief went one day to the shop of a rich confectioner, and said : "Are these all the sweets you have ? I want some specially good ones to-day." "I have some better inside," he said. While he went into the inner room to fetch them the thief carried off his money box. When the confectioner found that he had been robbed, he followed the thief and demanded his money. The thief admitted having the money, but said that it was his own. At last they were both brought before King Akbar.

He said : "Bring some hot water and I will settle the matter." When the water was brought he had the money placed in it, and when some *ghí* rose to the surface, the King at once gave the case against the thief and ordered him to be hanged.

† A folktale told by Mukund Lal, Kayasth, of Mirzapur.

‡ A folktale told by Mukund Lal, Kayasth, of Mirzapur.

LOCAL HISTORY.

380. **Story of the Capture of the Fort of Agori, Mirzapur District.**—At the period of the warfare with the villagers of parganahs Tatahrah and Majhowáh, Bábú Baijnáth Singh came from the hill country in the great heat of summer. His eyes then suffered much from the heat-like sparks thrown out from the gravel and pebbles, and he desired that at that season he might rest at Banáras, and pass the time in bathing in the Ganges, and worshipping his gods. The holders of fort Agorí, who, owing to their stubborness had not yet made any offer of submission, thought that the departure of Baijnáth Singh and his troops from the hill country had given them their opportunity. Therefore they crossed the river Sohan (Son ?), which flows below that fort, forming as it were a ditch for its walls, killed many villagers, plundered several villages, and carried off all that they could find.

On hearing of this boldness, Rája Mansá Rám became angry and determined to eject those rebels. Forthwith he directed Rája Balwand Singh to march with all his horsemen to the nearer bank of the river Sohan (Son) and there await his, Mansá Rám's arrival. To Bábú Baijnáth Singh orders were given to join his footmen to Balwand Singh's force. Then Mansá Rám in person, followed by the Bábús holding *talukahs* and the Government managers ('ámils) and the men of the country-side, exceeding 10,000 in number, raised his standard with the intent of conquering that fort. He set forthwith his artillery in the heat of the hot weather, when water is not to be procured in the hills; and made his way, in spite of the inequalities of the surface, which render it difficult to march through that country. From the effects of the climate many men fell ill, and some were burnt (struck down) by, and died from the hot wind in the hills. After completing the successive stages, and they had reached the banks of the river, they recovered in a great measure from these hardships, for there they found a wide plain and plenty of cold water.

The occupiers of the fort, relying on the river, which separated them from their assailants, and bolstered up by hope of assistance from the officers in that neighbourhood, in the service of the Rája of Ríwá, thought it would be a difficult matter to conquer them. They called to their aid the zamindars of the country round, and blocked the crossing-place over the river. No person from the Rája's army dared to place a foot in the river.

For one month Rája Mansá Rám and Balwand Singh remained on the banks, ostensibly occupied in fishing, but secretly trying to find a way to cross. No other plan seemed feasible for removing this flood of trouble, than to arrange terms with the Rája of Ríwá. Accordingly they wrote to that Rája that "the villagers having "revolted, wish to enlarge the foundations of "disloyalty. God forbid, that in the edifice of "friendship with that One of Exalted Dignity "cracks be thereby caused! These men have "placed their feet outside the allotted place and "are in the way to the destruction of their own "house. The fort of Agorí, with the villages "dependent on it, is an annex of Sirkár Banáras, but those men will not relinquish it. "Therefore we request that that Doer of Favours "should assist, for between that friend (*i. e.* Ríwá) "and Nawáb Abúl Mansúr Khán, Safdar Jang, "is there not concord? And this Sincere Friend "(*i. e.* Mansá Rám) with heart-felt sincerity "desires increase thereof. Owing to the contiguity of the two territories, the affairs of both "can be arranged by concerted action. We are "certain that this proposition will in every way "find favour in the eyes of that Discerner of "Consequences (Ríwá). At this moment, the "defendants of the subjects of your Highness' "kingdom are supporting the garrison at the fort "of Agorí and have barred the ferry on the "Sohan (Son). Those unskilled men do not "perceive that to create dissension between the "rulers of the realm is to injure and destroy "the world. In order to prove that we are of "one purpose, I pray that orders may issue to the "authorities on the boundaries adjacent to fort "Agorí, and directions be given to the men of the "villages, that not one man join with that group "of raisers of strife, and, after fixing on a ferry "for the crossing of this well-wisher's soldiers, let "it be so written that the horsemen and the footmen reach that place."

Rája Ajít Singh wrote in answer to this request as follows: "By the arrival of your "honoured letter, I have been gratified. Let it "not be concealed that this Seeker of Friendship "does not wish to make many words about the "application made. Now, that Trusted One, in "order to make secure the base of friendship, "has written words of sincerity, and, taking "the initiative, has opened the gates of correspondence. That Conferrer of Favours knows, by "sufficient reasons, that Bikramajít, daughter's "son of the eldest brother of this Friend, is son-in-law of the late zamindar of Kantit; and "besides that one daughter, namely, the wife of "Bikramajít, he (*i e.*, the late Kantit Rája) has no "other issue. He (*i. e.*, Bikramajít) went to take "possession of the inheritance of his father-in-

"law, and looked on that house as his own home. "From the evil disposition of the envious and the "machinations of stirrers up of strife, the right-"ful heir did not obtain his rights. What place "is there for dissembling? But the words of "truth will only be looked on as useless trouble "on the occurrence of these acts.

" *Cha pesh ámad nadánam dostán-rá,*

" *Ba-ham bínam manáfik ham-kunán-rá*;

" *Zában o dil base shud imtihan am,*

" *Muwáfik nest ibná-e-zamán-rá!* "

[What happens, I know not, to all friends, I see hypocrisy among companions; I have tested heart and tongue long enough, Union exists not among the sons of men.]

" Therefore, according to your letter, the autho-" rities of that border have been written to, that " whoever tries to go and befriend those rebels " must be hindered, while all those who have " joined should be warned to quit them and, " leaving the river banks unobstructed, should " come home. Medni Singh, the holder of the " adjoining parganahs, will attend your Presence " and will act according to your instructions. " The acts of this Friend shall not resemble those " of men of low conduct, and on that side what-" ever happens will be supported heartily."

On receipt of this reply Rája Mansá Rám, admitting his mistake (*i. e.*, in ignoring the rights and claims of Bikramajít, the Ríwá Rája's relation) wrote out a *sanad* for the zamindari (*i. e.* of Kantit), and for fourteen assessments for collecting Rs. 5,000 a year from that mahál, in the name of Bikramajít, and sent them to Rája Ajít Singh with many excuses, tending to remove the Rája's complaints on account of the preceding procrastination and draw his heart towards him (Mansá Rám).

At this time, by order of the Rája of Ríwá, Medni Singh forbade the villager to aid the rebels and ordered those who had already gone to return. After this, Medni Singh came in person to Rája Mansá Rám and paid his respects. He guided the army from the bank opposite the fort, where the crossing was difficult, and pointed out a place for encamping at a distance of three kos, on the banks of a stream within his own jurisdiction. At this place the whole army, without force or hindrance, crossed over. The men in the fort were well aware that, for their crime of slaying the villagers and the old quarrels, Rája Mansí Rám would never leave them alive nor ever forgive their offences. Knowing this, they resolved to die. Collecting from every direction, they encamped within the fort and awaited their fate.

Learning that the rebels had taken refuge within the fort, Rája Mansá Rám and Balwand Singh, with their whole force, advanced and mounted batteries round that fort, while musketry fire commenced on both sides. For a space of nine or ten days the flames of the fire of war and contest remained alight. Then from the fire of the large cannon, one wall, which was not so strong, was breached. First of them all, Mírá Bhagat, Chamberlain of Rája Balwand Singh's stables (Mír Akhor), urged on his steed and with his companions mounted the breach. Following him, the other occupiers of the batteries entered the fort the same way. The men of the fort, of whom there were six hundred or seven hundred left, took to flight, with the exception of two hundred brave men, who, agreeing to die together, opposed themselves to thousands, and, placing their necks beneath the sword, raised their hands to attack the Rája's troops, overturning many into the dust of death.

In that contest the dárogah of the stables was slain. For his death Rája Balwand Singh sorrowed greatly, and granted the vacant office to the deceased's younger brother, named Alif Singh. In that severe conflict the fugitives who had made off were stopped by the soldiers outside and made prisoners. But the valiant men, who remained inside and resisted by force, were all slain, not one falling alive a prisoner into the besiegers' hands. The tender-hearted Rája kept the prisoners in custody for a few days; then, granting them their lives, restored them to their homes, and having closed up in every way the cracks in that part of the country, and after having made over the whole of it to the charge of Bábú Baijnáth Singh, the Rája marched back and, coming to Gangápur, revelled in welfare and prosperity with ease and indolence. From that time up to Rája Mansá Rám's death, no trouble in the government nor default in the payment of revenue occurred, and the days of Rája Balwand Singh passed under the shade of his father's favour, in pleasure and comfort. Rája Mansá Rám held rule eleven years and some months from the supersession of Sayyad Rustam Alí Khán, and within his country no one rebelled, and all men with due submission and subjection were carriers-out of his orders.

[Compare the above with the vague, meagre statement on p. 33 of F. Curwen's translation of Khair-ud-din ("The Bulwunt Namah," Allahabad, 1875). The question of chronology must be left open at present.]—*W. Irvine.*

MISCELLANEA.

381. **A Haunted Mountain.**—Sir Lepel Griffin, in his *Rájas of the Punjáb*, writes of the mountain range Goghar-ka-dhar in the Mundi State :—" This range has a reputation similar to that of the Brocken in the Hartz mountains on Wulpurgis night. On the 3rd of September the demons, witches and magicians from the most distant parts of India assemble here and hold their revels, from which time it is dangerous for men to cross the mountain. The spirits of the Kulu range are also said to wage war with those inhabiting the Goghar, and after a violent storm the peasants will show travellers the stones which have been hurled from range to range." Sidh Sen, the Chief of Mandi, who was a hundred years old when he died in 1779, was a mighty wizard. Sir Lepel Griffin writes :—" he had a little book which, like that of Michael Scott, contained charms and spells which demons were compelled to obey. When he placed it in his mouth, he was instantly transported whither he wished through the air."

382. **Bathing—Verses recited.**—While a Hindustáni is bathing he recites the couplet—

Jal milé, so Har milé: antar rahá na koi,
Jal ká jámá paharké, tan ké mail khoé.

When water meets, Hari (Vishnu) meets : no one intervenes : putting on the garment of water removes the impurity.

Panjábís say.—

Jal miliá, Har miliá, tan kí gaí bála Aiha Paramesar seven, merí páp sabbé jhar jáé.

When water meets, Hari meets : the body's impurity disappears : I worshipped such a god that all my sins are removed.—*Chaina Mall.*

383. **The Rohu Fish of Mau—A Folktale.**—Maú is a large town in the Azamgarh District, and contains a considerable population of the weaver class. In days gone by, when the kingdom of Oudh was in existence, the stuffs made at Maú were in great demand at the Oudh Court, and then the town is said to have contained some three thousand houses of very well-to-do weavers. It is related that once a *Rohú fish* (*Cyrinus denticulatus*) was offered for sale at Maú, and was bid for at the same time by a weaver and a banker. The competition rose to such a pitch that the fish was actually sold to the highest bidder—the weaver of course—for ten thousand rupees. Thereupon the weaver took the fisherman home, ordered his wife to fetch many a basketful of rupees of different periods and asked the fisherman to take those he liked best. Then he had the fish cooked, and sent an invitation round to his community. As each member came he took a piece of bread, dipped it in the broth, ate it and then, putting a rupee in the hand of his host, walked away. Thus the weaver was enabled to more than recoup himself. This is proverbial of their ancient prosperity and the unity which still exists among them.—*H. M. Hanif.*

384. **Suits for Sorcery.**—Two suits have just been instituted in the Court of the Munsif of Howrah, in which the defendants are charged with having practised sorcery. In one case a Chamár claims damages from another of the same caste, for the death of the former's son, who, it is alleged, died as a consequence of certain incantations used by the defendant. In the other case, the plaintiff seeks to recover a sum of money paid to the defendant, who promised by the practice of witchcraft to compel a rival to disgorge a large sum of money.—*Pioneer, 8th April,* 1893.

385. **An aphorism.**—

Dádu ! dunyá do rangi
Maqbara aur saráé;
Kahín khair khúbi,
Kahín háé háé.

Dádu ! The world has two phases—the tomb and the hostelry—here all is pleasure—there nothing but lamentations.—*Chaina Mall.*

386. **Belief about Snakes—Chhatarpur.**—The term of a snake's life is believed to be one thousand years. If during the interval it is killed it is again born a snake, and so on, till it completes this period. When the term of 1,000 years is over, the snake gets pinions and flies away to Maliyagir (the hill in the south of India, where it is believed there are huge sandal trees and where thousands of snakes live), where it is liberated from the life of a snake and goes to Swarga. If on its way its shadow is cast on any person, he gets paralysis, and is never cured. This belief is almost universal in India.—*Bhagwan Das.*

387. **The Legend of the Hoopoe as told by Ælian.**—" To the King of the Indians was born a son. The child had elder brothers, who, when they came to man's estate, turned out to be very unjust and the greatest of reprobates. They despised their brother because he was the youngest : and they scoffed also at their father and their mother, whom they despised because they were old and grey-headed. The boy accordingly and his aged parents could no longer live with these wicked men, and away they fled from home, all three together. In the course of the protracted journeys which they had then to undergo, the old people succumbed to fatigue and died, and the boy showed them no light regard, but buried them in himself, having cut off his head with a sword. Then, as the Brachmanes (Bráhman) tell us, the all-seeing Sun, in admiration of this surprising act of piety, transformed the boy into a bird, which is most beautiful to behold, and which lives to a very advanced age. So on his head there grew up a crest, which was as it were a memorial of what he had done in the time of his flight."

[Can any one give the modern version of this?—Ed.]

388. **The Dhaman Snake.**—In Bombay it is believed that it sucks the milk of cattle, and that when it does so the cattle lose flesh and cease milk. If a buffalo meets the glance of a *dhâman* it immediately dies. Do these ideas prevail in Upper India?—*W. Crooke.*

389. **Eastern Districts, North-Western Provinces: Prediction of Birth.**—

Rabi Guru Bhaum putra utpauná
Soma, Sukra, Budh janab kanyá
Bar Sanichar kahai jo soaí
Garbh jaé ki hinjra hoé.

A woman brings forth a male child if she becomes pregnant on Sunday, Tuesday or Thursday : a female child if the days be Monday, Wednesday or Friday. If Saturday be the date of pregnancy, either abortion takes place or the child is born a eunuch.—*Krishna Prasáda.*

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390. **Garhwal Folklore: Cats—Prejudice against Killing**—It is a common belief among the Muhammadans of Oudh that the killing of a cat is very unlucky and brings on trouble and sickness.

The mewing of a male cat, especially during night time, is believed to cause misery and trouble to the inhabitants of the house where or near which it mews : so is the case with owl-hooting and fox-howling.

When cholera breaks out people generally fear to catch the plague, particularly on the day of Amawas. Any one attacked with epidemic then is said to be incurable.—*Aziz-ud-din Ahmed.*

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391. **Karra Manikpur—The legend of**—Amongst the descendants of the Prophet there lived once upon a time two brothers, named Mánik Ráj and Súraj Ráj : both enjoyed the dignity and title of a Rája. On a certain occasion the younger brother Súraj Ráj laid hold of a woman with evil intent. Thereupon his hand immediately dried up, and no remedies were of any avail to effect a cure. At last he was advised by a faqír to go and rub his hand on a certain stone which lay on the south bank of the Ganges on the site of the present fort of Karra. Both brothers accordingly went to the place, and Súraj Ráj followed the instructions of the faqír : the result was an instantaneous cure. To commemorate the event Súraj Ráj built a fort and town on the spot, which was called Karra, *i. e.*, "hand restored." The famous stone is still to be seen and is known as Adam's Footprint (*Qadam Adam*). The other brother, Mánik Ráj, founded the fort of Manikpur on the opposite bank of the river.—*Partabgarh : Settlement Report, p.* 133.

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392. **Kanauj—Legend of its Foundation—Cain and Abel.**—Kanauj was built by Qábil (Cain). The story is that Adam had a son born to him every evening and a daughter every morning, which pair immediately married each other. Hábil (Abel) was the eldest son and Qábil the second. The eldest daughter was very beautiful and the second the reverse. Qábil objected to having a wife so far inferior in beauty to his brother, and in the dispute Hábil was killed. Qábil was very much puzzled what to do with the body, but just then he happened to see four crows fighting with each other, and one of them was killed in the fight. The other three then took up the body, dug a hole for it, and covered it up decently. Qábil at once took the hint, and buried his brother, and then wandered away till he came to Hindustán and founded the city of Kanauj.—*Elliott : Chronicles of Unao, p.* 88.

[This legend of the quarrel over a woman is well known. See Hughes' *Dictionary of Islám sv. Abel.*—Ed.]

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393. **Chhatarpur—Belief about Gular Tree (the Wild Fig).**—It is thought that on Díwáli the Gúlar bears a large flower and the *deotas* (gods) come and pluck it away. It is a proverb in Hindi for a thing which never appears to call it *Gúlar ká phúl* (Gúlar flower), because the *Gúlar* has never been seen to bloom. This tree is considered to be very unlucky, as the owner of the house in which it grows loses his sons.—*Bhagwan Das.*

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394. **Gopalpur (Gorakhpur).**—Hindú women here do not put salt on the hand of their relations or friends when they have occasion to give it to them. They say that by doing so the person who puts salt on the hand and the person on whose hand salt is put become sworn enemies.—*Rám Bakhsh Chaube.*

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395. **Lucknow.— The Legend of Nigohan — Snake Worship.**—The town of Nigohán is said to have been founded by Rája Nahúk, of the Chandrabansi line of kings. Near the village to the south is a large tank, in which the legend says that the Rája, transformed into a snake for cursing a Bráhman, was condemned to live. Here at length the Pándu brothers in their wanderings, after their battle with the Kurus, came : and to each, as he reached the edge of the tank to draw water, the serpent put five questions touching the vanity of human wishes and the advantage of abstraction from the world. Four out of the five brothers failed to answer and were drawn under the water, but the riddle was solved by the fifth. The spell was thus loosed, and the Rája's deliverer had come. The Pándu put his ring round the serpent's body, and he was restored to his human shape. The Rája then performed a great sacrifice, and to this day the cultivators digging small wells in the centre of the tank in the dry season come across the burnt barley, rice and betel-nut used in the offerings. — *Settlement Report, p.* 121.

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396. **Tibet—Marriage Customs.**—At a recent meeting of the Asiatic Society of Bengal, Babu Sarat Chandra Dat gave a long and elaborate account of the "Marriage Customs of Tibet." In the western part of Tibet marriage by capture still prevailed to some extent. When a young man wished to marry a girl he watched her movements, and ascertained the places which she frequented. When he found a good opportunity, he came accompanied by one or two friends, and finding her alone carried her by force to his house. He lodged her in a separate house, and took every care of her, and when he went out he left some trusted friend on guard. If the girl refused to live with her captor, or the parents did not permit it, the matter was settled by the village elders or the tribunal of the *jong-pon.* If the marriage was allowed, an auspicious day was fixed for the ceremony, in which wine-drinking played a large part, and which was therefore called Changthung, drinking of wine. The marriage customs of Central Tibet were much less primitive. There boys and girls were married as soon as they had passed the age of puberty. The astrologers had first to be consulted, and the consent of the maternal uncle to be gained. Then the formal proposal of marriage was made, and the parents of the bride fixed an auspicious day for the rite. On the day fixed the friends of the bridegroom proceeded to the house of the bride, and she, after many observances to propitiate the gods and the Noga demons, was placed on a pony and slowly led to her future home. Neither music nor singing marked a Tibetan marriage at the outset, but they entered largely into the ceremonies with which it concluded.

397. **Muhammadans—Journey Customs.**—It is a general custom among respectable Muhammadans that, when any member of the family sets out for journey, the women cause the maid-servants to place an earthen pot (*ghará*) full of water at the door, hoping thereby a safe and successful issue of the journey. The person going abroad puts some copper coins therein and goes his way. This superstition may have probably been borrowed from Hindus.—*M. M. Hasan.*

398. **Badaon—Superstition about Pain in the Leg.**—A Bráhman boy had a pain in his foot. His mother said to me that the boy must have trodden over the place where an ass might have rolled itself. She said that last year she was returning from the temple of Devi near the town and had to go through a field. By mistake she walked over the spot where an ass had rolled itself. The very night she got a pain in her leg, which lasted for four or five days.—*Bhagwan Das, Chhatarpur.*

399. **Palamau—Well Ceremony.**—In the month of Baisákh the *Sarhúl* festival is observed, and is a season of great enjoyment: dancing and singing are kept up for two whole days and nights, in which men and women take part. A feast is prepared by the headman of the village, to which all are invited. The day commences with a general sweeping and cleaning of the houses and courtyards: all then proceed to the *dari*, a small well sunk in the low-lying rice land and lined with wood. The well is emptied and cleaned out thoroughly, and certain rites are gone through by the village Baiga, who is master of the ceremonies on these occasions. Each person then daubs the wooden casing of the well with red lead, and the procession returns singing to the village. No water may be drawn from the well during the *Sarhúl.* —*L. R. Forbes' Report, p.* 41.

400. **Haunted Places.** — The superstitious native drivers and firemen seem to regard the scene of the Okara collision with awe. Their idea is that those that were killed have become evil spirits and keep haunting the locality. Their superstition appears to have been excited by the fact that the machinery of two goods train engines have unaccountably failed at the very spot where the accident occurred, compelling them to return to Okara.

401. **Mirzapur—A Small-pox Incantation.**—A young ram is let loose in the name of the Small-pox goddess Sítalá and its forehead is marked with red lead and lamp-black. It remains in the fields during the month of Sáwan, after which the village máli takes it home and eats it.—*W. Crooke.*

402. **South India—The Jackal's Wedding.**—In South India a bright sunny day with showers is called "the jackal's wedding." Why is this, and is the name known elsewhere?—*E. O. E. Leggatt.*

403. **Himalayan Bird Lore.**—The "Kalchoonia" and "Monal" got discussing one day, many, many centuries ago, the exact hour at which the sun rose. The Kalchoonia, who lived in dark and silent valleys, said it was first visible on the lower hills, while the Monál, asserting the contrary, stated it was first seen on the peaks of high hills. As these birds were justly considered the two greatest among the early risers of the feathered tribe, and there being no one competent enough to decide the point at issue, it was accordingly agreed that next day both birds should keep watch, and whoever should see the sun first should inform the other, and signalise his victory by "passing between the other's feet." The Himalayan phraseology is about equal to the English expression of "eating one's hat." Accordingly the Kalchoonia flew away and was soon hidden among the deep green foliage of the lower valleys. The Monál flew upwards, settled himself on a high peak for the night and, ruffling his plumage, placed his head beneath his wings and fell asleep.

The night soon passed, and as the Monál straightened his neck, and surveyed the sleeping world, he beheld the rays of the rising sun. Immediately he flew down to the valley below, which was still enshrouded in darkness, and found his friend the Kalchoonia fast asleep. The Monál forthwith passed between the Kalchoonia's feet and gained his point. The Kalchoonia is still with us (not this identical bird!), and it will be perceived he does not walk like most birds, but hops and skips as if he had hurt his feet, which goes to show that when the Monál passed between his feet many centuries ago, the Kalchoonia received an injury the effects of which are apparent to the present day.—*Berenag, Pioneer.*

404. **Lizards—Omen.**—It is lucky if a lizard fall from high on the right part of a man's body or on the ground to his right; it is unlucky if it fall to the left. On the contrary, it is lucky if a lizard fall to the left of a woman or on the left part of her body, and unlucky if it fall to her right.

It is considered a very auspicious omen if a chameleon comes running and ascends from a man's foot to head.—*Madan Gopal.*

405. **Mirzapur—Ghosts—Scalplock.** — The Biyárs of South Mirzapur are in great fear of the *bhúts* which haunt wells or tanks where a person was drowned or trees by a fall from which a man has been killed. To avoid such ghosts they carry about a piece of iron, such as a knife or key. They believe that if you can get hold of one of these mischievous *bhúts* and cut off his scalplock he will be your servant for life. This is the principle of the Samson story. Does the idea generally prevail?—*W. Crooke.*

406. **Bamboos Flowering—A Strange Superstition.**—Bamboo trees are again to the front, flowering and running into seed, and foreboding calamity and scarcity to those superstitiously inclined, says a Madras paper. Last year some instances of the kind occurred in certain parts of the Presidency, and caused terror to the villagers in the neighbourhood. A bamboo flowering is an event which occurs once in half a century or so; and it may be that a period of drought favours luxuriant inflorescence on the bamboo. The coincidence of the two is associated in the popular belief as one of cause and effect, and this natural phenomenon is interpreted as bringing in its train all sorts of potent evil accompanied by dire distress and famine. A Bangalore paper reports that the bamboos there now present a very rare and unusual appearance, not only having borne flowers, but having run into seed, which hang in clusters from the branches; and it advises the terror-stricken people to dispel all their fears and look at "the bright side of the picture."

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POPULAR RELIGION.

407. **Hindu Festivals and Ceremonies in the month of Kuar.**—*Kuár Badi* 1 *to* 15: These 15 days are are called the *pitra pakh* or *kanágat*. During these days Bráhmans are feasted in the name of the deceased relatives. The man who has lost his father performs the sráddha, and has to make libations of water. These ceremonies are performed according to the Shástras with the help of a Pandit: but where Pandits are not available or in case one cannot afford to get their help, people perform these functions according to their own knowledge. To make libations of water the following things are required: (1) *argha*, a copper utensil with a flat bottom, resembling a half-boat, for holding water, (2) *til* (sesamum), (3) barley, (4) rice, (5) a piece of new cloth about a yard, (6) flowers, (7) *kusá*, a kind of grass, (8) water. Roughly speaking the libations are performed in the following manner : After bathing early in the morning place the piece of cloth while it is wet across the right shoulder. Make two rings of the grass and put it on the third finger of both hands. Taking some water in the copper vessel place flowers, rice, barley and sesame in it and pour it in another vessel repeating the names of the ancestors, or, if you don't know their names, then their relation to you. In this way all the paternal and maternal relations to the third, sixth or ninth degree are recited, and finally libations are given to the sun, and the ceremony concludes. This is done for 15 days. A man whose father is dead cannot change his clothes, shave, put oil in his hair, or sleep on a bed. Similarly, his wife cannot do any of these things. The Bráhmans are fed every day, a greater number of them on the day on which the father has died. Before feeding the Bráhmans a small portion of each kind of food and vegetable is set apart for the cow, the crow and the dog. First some butter and sugar are put on the fire, and with a little water in the right hand a circle is described by pouring the water around the fire and the portion set apart for the above three animals. Then the cow, the crow and the dog is fed with his portion, then the Bráhmans are fed, and lastly the members of the family partake of the food. The Bráhmans are fed in this wise : the master of the family washes their feet and seats them in a clean place and places the food before them. When they have finished, he helps them to wash their hands, and then gives them betel and makes

a present of copper coins to each of them, and finally bows to them. They bless him and then depart. On the last day after feeding the Bráhmans, clothes may be changed, and one may then shave himself on the next day.

Kuár Sudi 1 : From this day the *navarátra* commences. A room is scraped and plastered with mud and cow-dung, and a pan of earth is filled with a compound of cow-dung and clay, and then barley and wheat are sown in it. It is then put under a *nánd* or large jar. The eldest of the family fasts from that day for nine days, eating only fruits. From this day the washerman, Muhammadan or other low caste people, are prohibited from entering the house : and the family members cannot change their clothes, shave, nor can the fryingpan (*karáhiá*) be used in cooking food.

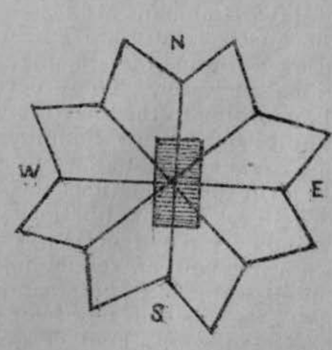
Kuár Sudi 2 to 4: With the exception of the fasting by the eldest member nothing else is done.

Kuár Sudi 5th : In the room in which the barley, &c., had been sown an oblong piece of plank (*pírhá*) is put on the ground, and a *sauthia* or mark of the *swástika* is made on it with turmeric rubbed with water. A betel-nut is washed and dipped in turmeric, and is then placed on the plank over the *sauthia*. A ghí lamp is lighted and placed on the ground facing the plank. The Deví so established is worshipped with rice and turmeric. On this day they take five sers of wheat and add to it five handfuls more to make up for difference of weights, &c., and then wash it with water. Three sers of *múng* and a ser of *urad* (ground in the form of pulse) is also taken and a handful of ghí mixed with each, and then they too are washed. These are all placed in the room in which the *Mátá* or Deví is, and a lamp is kept burning all night, and some body keeps guard so that no man or animal may touch these things.

Kuár Sudi 6 : On this day the abovementioned wheat and pulse are first dried in the sun and then ground either by the females of the family or by female Bráhmans or by Ahírins after bathing. The mill is completely washed before grinding, and no animal is allowed to touch it. A couple of sers of unwashed wheat are also separately ground after the washed portion has been ground : and also a *chhatak* of *sajji* (coarse soda) is dissolved in water.

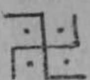
Kuár Sudi 7 : The *urad* and *múng* flour prepared on the preceding day is mixed with the *sajji* dissolved in water, and a *chhatak* of salt is also mixed with it. This compound is then beaten for some time with a stone pestle till it acquires consistency and strength. Then they make it into round sticks about a foot in length ; and finally with a piece of thread cut these sticks into small portions of the form and size of a pice. These pieces are one by one placed on a round piece of stone called *chaklá* and pressed with a hand-roller called *bélan* till it spreads into a very thin round-shaped cake. This is called *paprí*. All these are prepared and dried in the day and put together. At 1 o'clock in the night they take the flour made of washed wheat and make the following things out of it, called *pakwán* : (1) *Deothá* ; (2) *gojhia* ; (3) *paprí* ; (4) *phení* ; (5) *ghéwar*, (6) *laddú*, (7) *tantaná mantaná*. After this the *paprí* made of *dál* is prepared ; and then they make *lapsí* and *kasár* out of the flour of unwashed wheat. Lastly they make *purís*, &c., called *pakkí*. They do not prepare any *kachhí* (bread, rice, &c.) except when a child has been born more than ten days ago. In this case the *anaparásan* of the child is performed (tasting grain), *i.e.*, they put *khír* (rice cooked in milk) on a rupee, and taking the child in the lap on the next day (Kuár Sudi 8) before the Mátá they put the *khír* in its mouth. If ten days have not passed since child-birth, then no *pakwán*, &c., is prepared, nor is the Deví worshipped, nor even established : but they take five sers of wheat and a little *gúr* or coarse sugar and placing it before them join their hands and bow and dedicate it to the goddess.

Kuár Sudi 8 : By about 10 A. M. the *pakwán* is ready. Then the wooden plank which had been put on the 5th of Kuár Sudi is taken up and the betel-nut on it is put by. The place beneath the plank (called *pírhá*) is then plastered and a diagram made with flour in this form on the margin—



The plank is then washed and placed there, length north, south. The diagram should be so big as to be covered by the plank. The worshippers sit on the east of the plank facing west. A dish containing the following things is then placed to the south-east of the plank : (1) glass of water with a little spoon in it

called *áchmaní*, (2) a small cup containing turmeric rubbed in water, (3) rice, (4) flowers and garlands of flowers, (5) sandal powder, (6) a ghí lamp, (7) betel-leaves, (8) betel-nuts as many as there are males (minors and adults included) and also females (excluding daughters) and two more, (9) *khárúa* or coarse red cloth, one span, (10) two pice, (11) *ghughri* (gram and wheat soaked in water and then fried in butter), (12) *lapsi*, (13) *tantaná mantaná*, (14) *gojhia*, (15) *Deothá*, (16) four *paprís* of *mogar* and four of *maida*, (17) one *kasár*, (18) one *pheni*. All these 18 things are in the big dish or *thálí*. Then on a big leaf there are a little curd and *lapsí* outside the *thálí*. In another *thálí* there are five lots of these things—*gojhia*, *pheni*, *Deothá*, *paprí*, one each, and also *lapsí*, *kasár*, *goghri*, *tantaná mantaná*. All these things are placed in five lots. In a third *thálí* there are eight lots of the above-mentioned things, together with only one *laddú* of *dál* weighing one pound and a *ghéwar* of one pound. These two latter *thális* are placed to the left side of the *pírhá* and the first one is placed beneath these. The first *thálí* is called '*pújá kí thálí*' and the two latter are called '*pakwán ki thálí*.' Then all the males of the family sit together—the oldest sitting first near the *pújá kí thálí* and the others in order of seniority below him. The youngest sits last. The *pírhá* is kept near a wall. It is incumbent on the males to sit with their head covered with a cap or turban. No one can sit uncovered. When all have taken their seats the oldest member takes up the little cup containing turmeric and dipping the third finger of his right hand in it describes a *sauthia* in the middle



of the *pírhá*. A similar figure is described on the *khárúa* cloth. Then this cloth is placed on the *pírhá* in a peculiar position. Then they take up a betel-nut, dip it in turmeric and place it within the *khárúa*. This is the *Mátá* (goddess). Then a handful of rice or wheat is put on the ground in front of the goddess and the ghí lamp is placed on it and lighted. After washing the hands they take each by turn a little water in the small spoon (*áchmaní*) and pour it over the goddess. Then similarly, turmeric, rice, garlands and flowers are offered; then they put the sandal powder on fire. Then taking a little rice in the hand wave it round the lamp and put the rice on the ground. After washing the hand they offer the *pakwán*, each a little. Then each one puts a couple of betel-leaves on the *pírhá*. Then the oldest member puts the two pice and a betel-nut on the *pírhá*. Then all the members in their turn take up a betel-nut and dipping it in turmeric put it on the *pírhá*. Nuts are also placed for those who are absent; and an extra nut is also placed. The other two *pakwán ki thális* are not touched. Then each one takes a little rice in his right hand and joining them together recites the *mantar* and throws it over the goddess: and after that *ghughri* is taken in both hands by all and joined together and similarly to the rice thrown on the goddess. Then the oldest man first makes an upright turmeric mark on his forehead with his right thumb and sticks some rice on his forehead and throws a few grains over his own head; and he then marks the forehead of each in order of seniority. No rice is stuck on the forehead of unmarried men—only rice is thrown on their heads; then all fall down prostrate before the goddess, and the oldest asks her forgiveness for omissions. Then they all separate and go and salute their elder female relations, who bless them. Then the females go there and worship similarly out of the same *thálí*, where a little of every thing is left for them. Those who have their husbands living adorn themselves with their ornaments and dress themselves gaily, while the widows keep on ordinary dress. After finishing the worship the eldest lady puts on the forehead of each a round turmeric mark; and then the youngers touch the feet of the elders with both hands, and the elders bless them. Then dinner is spread out for the males. They begin first with *lapsí* and *ghughrí*, and then eat other things. After the males have finished their dinner the females partake of food. When the lamp before the goddess goes out of itself, they take up all the *pakwán* in the two dishes, and everything on the *pírhá* excepting the goddess and two pice, and send them either to the daughter's house or to a Bráhman.

Kuár Sudi 9: On this day the *pújá* takes place on an open roof. They wash it first and then make a diagram same as made on the previous day with red paint (*gérú*) and then draw lines with lime parallel to the red lines. The goddess is put on these just as on the previous day and similarly worshipped. The difference is that males and females perform the worship together. *Khír* is also offered. For eating *kachhí* and *pakkí* both are prepared: but the *dál* of *arhar* cannot be prepared. The *pakwán* for the *pújá* is prepared afresh in the morning; and for this purpose a portion of the materials is kept by on the *saptmí* night. This day the *jawárá* or barley sprouts is also offered to this goddess. When the new goddess has been worshipped they go and worship the old goddess. *Jawárá* is offered to the goddess as well, and then a couple or two of *jawárá* is put on the ear of each member.

Kuár Sudi 10: On this day the Bráhmans come in with *jawárá* and put a few on the ear

and get a few pice, and then go away with a blessing. In the evening they put on holiday dress and go to see the Rámá, and all night go to the house of friends and relations for a visit. Visitors get *pán* and cardamoms. When they go to their father-in-law's house they carry some sweetmeats, and get a cocoanut and one, two or many rupees according to the means of the family.

Kuár Sudi 11 *to* 14: Nothing is done on these days.

Kuár Sudi 15: On this day the family god is placed out in the moonlight dressed in pure white and ghí and sugar are offered to him.—*Múl Chand.*

[This interesting account of domestic ceremonies in a high-caste household during one fortnight will, it is hoped, be repeated for other months in subsequent numbers.—ED.]

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408. **Kahi Ka Mela.**—Káhí is bodily sin (Sanskrit káyá, body?) In Kulu there is a curious low caste called Nars, who are said to have been chosen by the Deotás from the Dágí caste, who are the lowest of all, to perform in the Káhí festival. The Nars (fr. Natu, shameless) are now a little higher than the Dágís and Kanets will smoke with them.

An expiatory festival (Káhí ká Mélá) is held in many villages generally in Bhadon or Sawan (or at Shil village in Jeth), at which a Nar chosen by the Deotá is reverenced as Mahádeo and his wife as Sítá or Shaktí. He first visits any house whose owner is afraid that he has been bewitched and generally by the ceremony of pounding *bhang* (hemp) and *bekar* (a kind of thorn) together in front of a Deotá with prayers for his destruction. (Deopane.) The man sits inside his house and the Nar outside, and a young he-goat is killed. *Chidra* is then performed, the man and the Nar both holding one of the goat's shoulders, which the Nar cuts with a knife, uttering prayers to avert the spells.

After this the Nar and his wife go to the temple, and a cloth is spread on four sticks placed in the ground (*kundá*): four rams are then killed, one at each corner, and then the Nar is given as a *walí* or sacrifice to Shaktí. He becomes insensible, is placed in the *kundá*, a rupee put in his mouth, as is done to a corpse, and he is covered with cloths. A sheep is sacrificed on his head so that the *bhúts* or evil spirits may seize on that instead of the Nar, and then by the power of Shaktí the man comes to life again. It is said that in former times the Nar often died, *e. g.*, three died at Mashára temple near Nágar. The Nar and his wife are given numerous presents by the people present. The idea is that Mahádeo will save any one bewitched whom the Nar visits in this way, and he is honoured accordingly as a *parohit* or priest.

Before the Nar is called, men of any caste however low take pieces of wood (called lánd, membrum virile) and throw them into the women's laps with indecent words and gestures. The popular explanation of this is that the evil spirits will be frightened at the exhibition, but the one given by a more educated man is that the ceremony is survival of the old worship of Sívâ and Shaktí when there was a promiscuous intermingling of high and low caste.

Cf. Frazer *Golden Bough*, p. 205, Vol. II, for the employment of a divine man. The other features of the ceremony have numerous parallels.—*H. A. Rose.*

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409. **Popular Worship and Folklore of the Vindhyan Range.**—When any one dies a violent death, such as by the bite of a tiger, drowning or in a fight, he is worshipped. Such persons along the Vindhyán Range are not cremated, but buried and a platform (*chaurá*) is erected over the grave. If the deceased was a Bráhman or Rájput, he is worshipped with flowers, sandal wood, earthen lamps and Brahmanical cords (*jenao*). If he be a low-caste Hindu or Muhammadan he receives an offering of a goat, ram, cock or pig. The animal is first worshipped, and after it is killed at the grave, the worshippers consume the flesh. The platform is worshipped at the chief Hindu and Muhammadan festivals, *e. g.*, in the month of Pús at the Khichari or Sankránt. Crushed rice (*chiurá*) and sesamum sweetmeats (*tílwa*) are offered. On the Bijaydasmin or Dasahra, or Ramlíla in Kuár plants of barley (*jai*), sweetmeats, rich cakes, rice, milk (*bakhír*) and money are offered, and in cases of trouble promises of future offerings are made if the misfortune be overcome.

It is unlucky to lend or borrow anything on the first day of the month of Pús, and on that day even if a relative come to pay a visit he is not fed. No food or alms is given to beggars on that day. If anything be given on that day, ill luck pursues them all the year after.

A falling star is an ill omen, and means the death of a great man or of some member of the family of the person who sees it.

The appearance of a comet forebodes famine. During the time when falling stars appear in large numbers women and children spit three

times when they see a star fall. Pregnant women are obliged to take special care to preserve the embryo at such times.

Respectable Hindus, and particularly Káyasths towards Gházipur, worship the Panchdeva. It is performed twice in the twenty-four hours, once by day and once by night. The worshipper sprinkles water on a place plastered with cow-dung and recites a *mantra* to this effect: "Whoever, pure or impure, devotes himself to the service of the deity Pundari Kakchha will become pure both in soul and body." After this a copy of the Rámáyana of Tulasi Dás is placed between two flat pieces of wood. On the upper piece is placed an image of Vishnú or Sri Rámchandraji: opposite him Ganesaji: to the left Sívá: on the right behind Suraj Narayan, the Sungod, and on the left that of Durga. The following articles of worship are then purified with water, leaves of the bél tree, tulasi, pure rice (*akhat*). Then each of the deities is invoked, beginning with Vishnú and ending with Durga. Sandal, incense, lamps, flowers are offered to each: but tulasi leaves only to Vishnú, bél leaves to Sívá. Then they recite the following prayer to Vishnú, holding a tulasi rosary in a prayer bag (*gaumukhi*):— "Rámchandra, who is free from passion, he that reposes on the ocean, he to whom the Yogís devote themselves, the master of all things, the shining one, he that is dear to the cowherd maidens, he that is the husband of Sítá."—*Muniswar Prasád Tiwári.*

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410. **Gonda: The Sewa Sagar Lake.**—The original name of the artificial lake lying on the left side of the road running from the town of Gonda to the Civil Lines is Sewa Sagar, called after its builder's name Rája Sewa Prasad Singh. It is now known simply by the name of Sagar. The history of its contruction is given thus:—

A certain faqír named Swami Síwa Sakhi came from Brindaban to Gonda when it was all forest, and stopped there for some days. Rájá Dat Singh had no child, and his wife Rání Dharam Kuar was very sad at this. When she heard of the arrival of the Swami, she came to Gonda from Ekauna to pay her respects to him. The Swami prayed for her, and she was blessed with two sons, who were named Azmat Singh and Udant Singh. Azmat Singh afterwards became Rája of Mankapur and Udant Singh of Gonda. Both the Rájas became disciples of the Swami, who afterwards returned to Brindaban, and there expressed his desire of leaving this world. When the Rájas became aware of this, they sent their emissaries with all the magnificence and and splendour suited to the occasion to bring the Swami to Gonda. The Swami came back to Gonda, and, spending three days with his disciples, left this world. The Rájas after celebrating the funeral ceremonies installed one of the Swami's disciples named Gobardhan Das in the *gaddi* and erected a samádh (a tomb) and a tank in memory of their Gúrú. A subsequent Rája named Sewa Prasad Singh being of a religious turn of mind extended and improved the tank, and in imitation of Brindaban erected a temple in the middle and a kunj, and a mimic Gobardhan on the banks of the artificial lake. The temple, situated in the middle of the lake, is known by the name of Madh. There are several *pakka* platforms scattered here and there on the margin of the lake in memory of the *sattís*, and on the eastern side facing the lake there is a building known as the Samádh of Gumán Singh, Rája of Gonda. The building in the middle of the lake is two storeyed and is used as a temple, containing the images of Rádha and Krishná. On the edge of the lake, which is supposed to contain the waters of several sacred rivers, there are planted many beautiful trees, which give it a very charming and romantic appearance. The following list gives the names of the mahants that have succeeded to the *gaddi* of the Madh:—

1. Gobardhan Dás.	6. Naráin Dás.
2. Beni Dás.	7. Ran Chor Dás.
3. Kunj Dás.	8. Baldeo Dás.
4. Uttam Dás.	9. Priyá Dás (present incumbent).
5. Dwarka Dás.	

—*Damodar Das.*

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411. **A Religious Song.**—This is a popular song on death recorded from the lips of an old beggar Bhánt.—

Na bachai kóu véd purán parhen na bachai kóu sís rakháe jatá.

Na bachai kóu jangal bás kiyén na bachai kóu nncha utháé atá.

Tulsi jiya jáni bichári kahain din chári ké yah sab thát thatá;

Rám bhajó bhái Rám kahó nag cháe áwat hain kál ghatá.

None can save himself by reading the Vedas and Puránas, nor can he save himself by keeping long locks of hair on his head. None can save himself by living in the forest, nor can one save himself by making a lofty house. Tulsi has thought well in his mind that all this life is short. Repeat *Rám! Rám!* the cloud of death is fast appoaching.—*Rám Gharib Chaubé.*

ANTHROPOLOGY.

412. **Customs at and before Birth, at Circumcision and at Betrothal—Mahomedans, Upper Ganges-Jamnah Duabah.**—The following paper was written at my request, in 1868-69, by the then Revenue Shérishtadár at Muzaffar nagar, named, I think, Maulvi Hasan Razá. He was a man of good family, belonging to a small town to the north of Bijnor, and was alive six or seven years ago, when he visited me at Sahárạnpur. It may be assumed that the customs herein described prevailed twenty-five years ago in, at least, the upper part of the Duábah and in the western half of Bijnor:—

Section 1. *Customs preceding birth.*—The women of these parts commonly speak of pregnancy as *pét* (stomach); if there is a miscarriage, they say *pét gir gyá.*

The eighth month of pregnancy is called *án-giná*, or the uncounted, the reason being that in their belief the number "eight" is of ill omen.

The woman and her sisters conceal the first pregnancy from stranger women as much as possible for the first four or five months, till the signs of pregnancy become obvious. They do this partly to prevent evil-eye (*nazar*), and partly from natural modesty.

During pregnancy, Mahomedan women of all classes, rich and poor, without distinction, refrain from applying *missí* (black powder) to the teeth or wearing *chúrí* (thin bangles), or paring their nails. In some families these abstentions are only continued until the completion of the ceremonies described further on.

Whenever there is an eclipse of the sun or moon, it is the practice among all sorts and classes for the pregnant woman to lie motionless, at full length, on her bed or sleeping-rug, from the beginning of the eclipse until its end. During this time they will neither eat nor drink. On the passing of the eclipse, the woman bathes and gives away in charity the clothes she was wearing, together with such grain as she may have had by her in the house. By the Mahomedan religious law all Mahomedans, men and women, are directed to pray during an eclipse and give alms afterwards. The additional practice described may have had its origin in the orders of physicians.

In the poor and middle classes, women continue during pregnancy to do their ordinary work and eat the same food as before. Among the rich, the women, whether pregnant or not, have every sort of ease.

In Sayyad, Sheikh, and Mughal families generally, and also in some Pathán families, there are fixed customs, which all the women consider obligatory. The details are as follows:—A day is fixed by the Sayyads after the lapse of four months and five days; by most Sheikhs after seven months, and by many Mughals and Patháns, &c., after the ninth month has begun. The custom is called by the women *rasm* (custom) or *satwánsá* (seventh month). It takes place only in the case of a woman being with child for the first time after her marriage. A feast is given in the house, to which all the female relations are invited. Female musicians (*Domní*) sing and play, and the master of the house, according to his ability, provides a repast and betel-leaf (*pán*) for the whole party. The pregnant woman is bathed, dressed in her best, and adorned with all her jewels. She is, as it were, made afresh into a bride. And at the time her hair is being plaited, the *Domnís* sit near her and sing to her twenty-one songs of various purport. To the singing of each song, one strand of hair is plaited. All the clothes that she puts on come from her father's house. He sends the following articles:(1) two suits of clothes; (2) one pair of shoes; (3) *missí* (powder for the teeth), oil, and *surmá* (powder for the eyelids); (4) combs as many as required; (5) one silver drinking cup; (6) one silver nail-holder; (7) flat cakes cooked in butter, *i. e.*, *púrí*; (8) some wheat-flour. The reason for sending the silver nail-holder and the silver cup is that the pregnant woman may cut her nails on that day and place the parings in the cup. The two articles are then given, as a reward, to the barber woman, who performs the operation. The person who acts as tire-woman to the pregnant woman must have the highest degree of *súhág-bhág* (marital felicity). In the Hindi tongue, as employed by women, *súhágin* means a woman who has a husband, while *bhág* means fortunate or prosperous. The woman must be one that her husband excessively loves and cherishes. Such a one is spoken of among themselves as possessing *achhá súhág-bhág* (good marital fortune).

Some of the songs referred to above are given below; there are many others to the same effect.

I.

1. *Per men pájniyán lálá rum-jhum khele;*
2. *Subh ghari, subh din, we din jánún,*
3. *Jis gharí bálá "Amán" kah pukáre,*
4. *Aur "Bábá" kah pukáre, aur "Chachha" kah pukáre.*

[1. On the tree tops baby plays merrily;
2. Of all hours and days that a day I reckon,
3. The hour that boy calls out "Mama,"
4. Calls out "Papa," calls out "Uncle."]

II.

1. *Yun bolá merá áhola Rájá. yun bolá,*
2. *Hun, hun, bolá merá majlasyá Rájá, yun bolá,*
3. *Rájá apni amán ku buláúge yá nahín?*
4. *Wah to baron kí rít batáwengí,*
5. *Anganá men dhol bajwáwengí,*
6. *Aur Rájá apní sás-sálíyon ku buláúge yá nahín?*

7. *Wah kurtá, topí láwengí,*
8. *Wah hansli, karre láwengí,*
9. *Wah yun bolá hán hán.*
[1. My pretty prince, said "yun," said "yun,"
2. "Hun Hun," said my courtly prince, thus spoke he,
3. Will His Lordship call Mother or not?
4. She will teach him grown-up ways,
5. She will have the drums beaten in the courtyard,
6. Will not His Lordship call mother-in-law and sister-in-law?
7. They will bring him a coat and cap,
8. They will bring neck-rings and anklets,
9. Thus it was he cried, "Hán Hán."]

III.

1. *Merá lalaná, re, khelan ku ayá,*
2. *Mere lalaná ke yah tín khilone,*
3. *Chakwá, chakwí, latwáre, khelan ku ayá.*
[1. My dear one, I say, has come to play,
2. My dear one has three playthings,
3. The chakwa* and its* mate and the *Latwári have come to play.]

IV.

1. *Mán! kare Nand Lál albeli,*
2. *Suhágan jachchá!*
3. *Dudh, put, an, dhan, Lachmi! god khiláwe apne lál ku,*
4. *Suhágan jachchá!*
1. Mother, make your Nand Lál spruce,
2. The young wife is brought to bed!
3. Milk, son, corn, rice, Lachmi! cuddle and feed your little one!
4. The young wife is brought to bed!]

V.

1. *Hans hans ke, dudhwá pile,*
2. *Kanhiyá! lorí tumhen dún!*
3. *Agar chandan ká pálná banáún,*
4. *Resham ki pachdori,*
5. *Kanhiyá! lorí tumhen dún!*
[1. With many smiles drink your milk!
2. My boy,! I will give you a plaything!
3. If I make a silver cradle,
4. A cord of five silken strands,
5. My boy,! I will give you a plaything!]

VI.

1. *Ajab man lagá ho piron se!*
2. *Merí jachchá! tujhe kyá kyá bháwe?*
3. *Arí, alak thál ká limwá bháwe!*
4. *Tere jethna láwegá tor.*
5. *Arí, alak dál ká amwá bháwe!*
6. *Tere chhotá diwará láwegá tor;*
7. *Ghí ki pakkí púrí, ghéwar khánd men.*
8. *Terí jitháni láwegá paká.*
[1. My mind is strangely moved by pains!
2. My heavy one! what is happening to thee?
3. Alas! the lemons cluster on the branches!
4. Thy elder brother-in-law will break off and bring them.

* Three birds.

5. Alas! the mangoes hang heavy on the branches!
6. Thy younger brother-in-law will break off and bring them.
7. Cakes cooked in butter, sweets done in sugar.
8. Thy elder sister-in-law will cook and bring thee.]

VII.

1. *Ari, jíwe, rí, merá bálá!*
2. *Lál, ri, kulwanti!*
3. *Agar chandan ká pálná banáún.*
4. *Resham kí pachdorí,*
5. *Jiwegá merá alak lárlá!*
[1. O live, I say, my baby boy!
2. Dearest, you are noble born!
3. If I make a silver cradle,
4. A silk cord of five strands,
5. My lovely darling will live!]

VIII.

1. *Mere hu larwá bhálá kyárí.*
2. *Apní amán ká jyára, anand kyárí.*
3. *Apne náná ke dám luta.*
4. *Apní dádí ki jyárá, anand kyárí!*
5. *Apní dádí ke dám lutá,*
6. *Sárí randiyon ku panjí dilá.*
7. *Naubat nakkáre bajwá!*
[1. Be my child strong and playful!
2. His mother's life and joy. Light-hearted and playful!
3. Scattering his grandpa's wealth.
4. New life to his grannie! Light-hearted and playful!
5. Scattering his grannie's wealth,
6. Giving handfuls to all the women,
7. Make the drums to beat, the horns to blow.]

IX.

1. *Arí, áo, merí jachchá!*
2. *Terá alán nighebán;*
3. *Sásal áwe baron ki rit batáwe.*
4. *Bánson se máre, bas kar!*
5. *Jutiyon se máre, bas kar!*
[1. Come, listen my weary one!
2. Thy family is guarding thee;
3. Your mother-in-law comes to show the elders' ways.
4. She beats with bamboos—Hold! enough!
5. She beats with shoes—Hold! enough!]

This ceremony of the *Rasm* is carried on for one night. After this the pregnant woman is allowed to apply *missí* (black powder for the teeth) and *surmá* (powder for the eyelids), and to wear *chúrí* (bangles). The expenses are, among the poor, one or two rupees; in the middle classes, five to seven rupees; and in the richer class, twenty to twenty-five. But these things have no foundation in the rules of the Mahomedan religion—in fact, they are strictly prohibited as unfitting and unprofitable. In truth, all these practices and songs, whether they be

or be not allowable among Hindú women, or sanctioned by their religion, are in the present age abandoned in many towns and families, where the majority are Mahomedans, literate and instructed men, or of good descent. No doubt, such as are Mahomedans in name only, and are without respect for either their religion or the world's censure, and this, whether they are poor men or nobles; those also who have left the bridle-reins of authority in the hands of their women; such as these pay no heed whether the customs they observe are good or bad. In many families of Dehli, and ordinarily in all those connected with the royal house, these customs are observed.

Section 2. *Birth of the Child.*—When the nine months have passed and the pains of childbirth become perceptible, clothes, sweetmeats and fruit are despatched from the woman's father's house. When the pains become more frequent and the time of delivery is nigh, the midwife, whose office is hereditary, together with two or three of the women most nearly related, are sent for. Accordingly the midwife comes with some sweetmeats and *khurmá* (dried dates) and *dhán ki khílen* (parched unhusked rice). When the women have assembled, the pregnant woman is placed in a separate house, with the midwife and one or two of the nearest relations among the women. Then, by way of good omen, the *dah* (?) and scarf (*do-pattah*), which have come from the father's house, are given to the pregnant woman to wear, while in her lap are put two balls and some cash, which also have come from her father's house. The *dah* (?) is taken at once from her lap, and with the *do-pattah* (scarf) is given to the *Daháníyá*, by way of present. In women's language *Dahániyán* are women of the same descent as the husband, or of the same descent as his father or grandfather. The custom is one intended as a good omen, expressing the hope that the woman's lap may always have a child in it and be filled with the world's goods. When the birth begins, the midwife sits down by the woman's side. The ordinary clothes are removed from her body, but she is not left naked. A sheet, pink in colour, has been sent beforehand from her father's house; it is of great size. This sheet is wrapped round her to prevent exposure. No man, neither stranger nor husband nor brother, is allowed to be present. When the child has been safely delivered, the midwife makes known the fact by saying, if it is a son, *farzand mubárik ho* (congratulation for a son); if it is a daughter, she announces it by *mubárik bád* (may it be a blessing). As soon as ever the men and the women hear these words, they exchange salutations and congratulations. Then the iron plate (*tawáh*), on which bread is baked, is struck with a stick two or three times. No reason, either religious or reasonable, can be assigned for doing this. The women explain it by saying *larká chaungtá nahin.* [The meaning is obscure; it is either that the child does not suck (*chaungná*), or that it will not be startled (*chaunkné*) after this is done ?] After this the midwife cuts the navel-string with a knife. This act, in the women's dialect, is called *anwal nál.* Most of the better classes, at this point, give the midwife money according to their ability. Among the Sayyads, this money is given only to the *Daháníyás* (see above). The amount varies from four rupees to twenty-five rupees, according to the wealth of the family. Then the child is washed in warm water and *bésan* (a very fine flour ground from the *channá* or gram pea). The midwife does the washing. The water is placed in an earthen vessel, into which the people of the house, also the relations and neighbours, throw money for the midwife according to their means. Among the Sheikhs, this practice is the most frequently observed; indeed, all the gifts at a birth are given by them to the midwife at this time. The amount varies from one rupee up to seven. Among the Sayyads, the amounts range from four annas to one rupee. Besides this money, the clothes worn by the mother, also the bed clothes (*toshak*), are given to the midwife. When the child has been bathed, his uncle or father or brother, or in their absence any other man, recites the call to prayer (*azán*) into the child's right ear. Into his left ear they say the *ikámat.* The *ikámat* is what is said upon the commencement of assembling (for prayer?). The meaning of this will be explained in its proper place. [As the whole paper was not written, this explanation never comes. Literally, *Ikámat* (Steingass, 85) stopping, resting, being intent.]

On the first day the child is made to suck honey-water. A piece of clean, soft cloth being taken, it is rolled up like a taper and steeped in the said honey-water. It is then laid on the child's lips so that he may suck it. This is called *ghúnté.* [Shakespear, p. 1757, defines this as a mixture of aloes, spice, and borax given to newborn children.] On the second day the *ghúnté* is given in the same fashion, but to the water a decoction of *ajwáin* (coriander seed) and *sém* (flat beans ?) leaves, with some *batásha* (a light, spongy sweetmeat), is added. On the third day, the woman's breasts are bathed with buffalo or cow's milk and the juice of green grass; after which the child is given the breast. At this point a present is made to the *Daháníyás*, but it is not more than one rupee in amount. When a son is born, men and women, both inside and outside the house, manifest every sign of joy and rejoicing. To entertain the men, singing-women (*Tawáif*), and players of music (Dom), and every kind of player on instruments, are collected. The people who work for the family, such as the water-carrier, the washerman, the barber, the

sweeper and others, appear each with a blade of green grass in his hand. They deliver this grass, for good luck, to the parents or some near relation of the child. The explanation may be that as grass grows and increases, so may the child increase and prosper, and his days be many. In return for these good wishes, these persons receive gifts in money and clothes, according to the means of the parents. These gifts are called *punjí* (handful). Then follows an entertainment by singers and players (*Tawáif* and *Dom*); money is distributed to religious mendicants and the poor, two or four pice to each, as the people of the house may be able to afford. *Gond-ajhwání* is distributed among the women of the brotherhood, of the quarter, and of the tribe. *Gond* is a sweetmeat with several ingredients; and at these times it is made at home. It contains white sugar, fruit (dried ?), clarified butter, and gum. *Ajhwání* is made from *rakík*, that is, unrefined sugar, which is melted in water; then some *ajwáin* (coriander seeds), a little clarified butter (*ghí*), and some dry ginger are thrown in, and the mixture is brought to the boil. The *gond-ajhwání* is also eaten by the mother of the child. The expense for this sweetmeat is from four up to one hundred rupees.

Section 3. *The ceremonies of* Chathí, *or the sixth day from delivery.*—By Sayyads on the ninth day, by Sheikhs on the sixth or seventh day, by other Mahomedans on the fourteenth day, the following ceremonies are gone through. On the proper day the female relations of all kinds and female acquaintances assemble. *Dom* women are sent for to sing and play. According to the family circumstances, food is made ready and the guests are fed. The mother bathes in warm water. Meanwhile, from her father's house and those of other relations, men and women, presents have come for her and her child, clothes, gold and silver ornaments, cash for *ghí* and sweetmeats and grain, and one *do-pattah*, or scarf, for each of the household dependents. The whole of these presents are called *chhochak.* The clothes are now put on by the mother and child. Then, on the day above noted, at night-time, the mother takes the child in her arms and comes out of the room in which she was delivered (called the *zacha-khánah*), with a *Kurán* on her head and her eyes shut. When she has reached the open air, she opens her eyes and glances seven times towards the sky. While she is out, her bed is not left vacant. Some little boy, a brother or other near relation, is made to lie down on it. When she returns and the boy is told to get off the bed, he demands a present under the name of *Neg-jog*, the amount being from one rupee to two rupees. The name (*neg*) is that applied to presents to barbers and menial servants. Then seven kinds of food are prepared and placed on trays before the mother. First of all seven women, all of whom have husbands alive, must each eat one mouthful from these trays. After these women have done this, the mother eats from the trays. Anything that is left is given to the midwife. The barber women and gardener women prepare strings of green mango leaves, some three cubits long. These they hang across the house-doors of the woman's parents, also at her house, and those of her brothers' and uncles' and aunts.' For this they receive gifts and presents. Among women this is known by the name of *Bandan dál;* and the barber's women also prepare rice flour, and after mixing it with water, make the figures of plantain leaves on the walls of the mother's house. For this, too, they are rewarded: the practice is called *khelah karháe.*

The place where the woman is confined is called *zacha-khánah*; in it she remains for forty days, and occupies the same bed. In one corner a large vessel and a wooden frame are placed for necessary purposes. The mother and the child are first bathed on the sixth day, then on the tenth, then on the twentieth or the end of the month, or on the forteith day. The purification of the fortieth day they call the *púrá chahlah.* Up to the sixth day the midwife is present day and night. After that she remains for the greater part of the day, and attends on the mother. She only gets her food. Among the Sayyads there is another practice on the *chahlah*, or fortieth day. The mother, after putting on her new clothes, cooks rice with her own hand and, in the room where she has been delivered, recites two short prayers (*rakat*), then eats some of the rice and gives the rest away in small portions. This practice is by way of showing that the woman is now purified. During the forty days, whenever, as above stated, the woman is bathed on the *chathí* (sixth day) and *bará chahlah* (fortieth day) food is prepared as an offering to the prophets and saints and Bíbí Fátimah (may the peace of God be upon her). The food prepared as an offering to Bíbí Fátimah is eaten only by women of the best character. For the whole of the forty days, a light is kept burning at night in the mother's room. On the day of the birth, the child's name is fixed on by the father, or whoever may be the head of the house. Many children are given a name denoting the date of birth, that is, a name of which the numerical values (*abjad*) of the separate letters give, when added together, the year in which the child was born.

Section 4. *The hair-cutting, which in Hindi is called mundan or shaving.*—*Akíkah* is the hair with which the child comes into the world. In the tongues of the common people, the goat which is generally sacrificed, at the time that this hair is removed, is called an *'akíkah.* By the religious law of Islám, it is a good work to cut off that hair, and in the case of a boy to sacrifice two

goats, and of a girl, one goat, on the seventh day from birth. In the books of Islám the reason that this practice is considered good and desirable is recorded in full detail. Among Mahomedans, those who are strict in their religion, possess learning, and have wealth, perform the *'akikah* on the seventh, fourteenth, or twenty-first day after the birth of a child, whether boy or girl. That is, for a boy, two goats, for a girl, one goat, perfect and without a flaw, is offered up in God's name. The flesh is divided into three portions, one to be given away to the poor, one share for friends, and one share for those of the house. A binding rule is that the bones of the sacrifice be not broken; the animal must be divided at the joints. After the sacrifice, the child's head is shaved, and gold or silver, equal in weight to the hair, is distributed to the poor. The child's head is rubbed with something scented, such as sandal or saffron. The hair that has been removed is buried in the earth. In short, the custom, which is laid down by the religious law, is practised by those strict in the faith and men of wealth; but among the general body of Musalmáns, whether high or low, it is not very much observed. In carrying out this rule of the religious law, there does not seem any admixture of Hindú customs. The reason seems to be, firstly, that the practice was not a common one; and secondly, that this matter of *'akikah* was based on a sacrifice in which act the interference to any extent of Hindú women was impossible. Thus it is that up to this time it is carried out in its original form, and has not varied from the lawful directions.

Section 5. *Rearing of children until they are weaned.*—In all classes most women suckle their own children. In a highly-placed family, here and there, you may find a wet-nurse. This woman is styled *dúdh-pilái*. She receives food at both meals and two or three rupees a month. Generally, the child sleeps in her arms or on her bed. If the mother suckles the child, she continues to do all her household work. Poor people with an income of five to seven rupees a month, from land or labour, or trade, or service, suckle their own infants, as a rule. It is the same in families a little better off. In the Mahomedan religious law it is directed that a male child be suckled for two and a half years, whether the mother or a wet-nurse is concerned. But, contrary to this rule, they go on suckling children till they are three or four years of age. If the child falls ill, the medicine is given to it in its mother's milk. The complaints of childhood will be spoken of elsewhere. [This section was never written.] The first time that the giving of milk is stopped, all classes, rich and poor, make rejoicings according to their means, and sweetmeats are distributed. About this age, children's teeth begin to come, and for this also there is festivity. The mode of feeding and sending to sleep, the kinds of toys, and lullabies (which are called *lori*), are various and numerous. One toy is a straight piece of wood, as long as a finger, smooth and polished, of which both ends are round like a button (*ghandi*). This is called a *bori*; it is held by the child in its hand, and it sucks it. In short, there are numerous toys.

The *lori*, or songs sung by the mother or nurse to put the child to sleep, are as follows:—

I.

1. *Aji, ri, nindyá, tú á kyún ná já,*
2. *Mere bále ki ankhon men ghul mil já,*
3. *"Ati hún, Bíbi, main áti hún*
4. *"Do chár bále khiláti hún."*

[1. Come, O sleep! why comest thou not?
2. Fall gently on my baby's eyes!
3. "Coming, my lady, I am coming,
4. Only four more little ones to feed!"]

II.

1. *Allah! Allah! Bhái ke dide phuten najarhác kí!*
2. *Báwá terá haft-hazárí, náná mansabdár.*
3. *Maíyá Terí sadá suhágan, bachchá barkhurdár.*

1. Lord! Lord! Brother's eyes start from staring!
2. May father be a "haft hazári," grandfather, a "mansabdár."
3. Thy mother always a happy wife, your children prosperous.]

III.

1. *Allah! Allah! lori.*
2. *Terá báp gyá hai chori.*
3. *Teri mán láí khel-katori.*

1. [Lord! Lord! a lullaby.
2. Father has been lost.
3. Mother's brought your playthings].

The cloths soiled by the child are called *pútri*; they are washed over and over again, and when dried are used again.

Section 6. *The "year knots" (sálgirah) or birthday observances, called in Hindí janamgánth.*—Most high-class and many middle class families observe the custom of *sálgirah*. When a year has passed from the day of birth, they make a very long cord of cotton thread, and at one end they make a knot to record the first year; and after this, in due order, at the end of each twelve months, another knot is made. The cord is called in Hindí *janamgánth* (birth-knot). The knot is made by the child's father or brother, or by the principal person in the family. Some sweetmeats are at the same time distributed to the men and women who may be present. This practice has been learnt from the Hindús. The money spent on it varies from one rupee to two rupees.

Section 7. *Recitation of Amín by the schoolmaster and his boys.*—Where the family is one of which the members can read and write, it is the fashion, when a child is born, for the teacher of the child's father or of the family to be sent for to say *Amín*. Accordingly the said teacher brings all the boys

from his school to the house where the child has been born, and there recites aloud some verses, which are given below, and at the end of each verse all the schoolboys shout out, with one voice, the word *Amín*. Then the parents or relations give to the teacher such reward as they can afford in money or kind. This practice is not one enjoined by the law; it is in the nature of a congratulation and felicitation. There is no fixed month or day for it; but it is carried out not long after the birth. The verses are these—

I.

1. *Hamd ast Khúdá rá,*
2. *O salwát mustaffá rá;*
3. *Har mír, har gadá rá,*
4. *Subhán mi ráni!*

II.

1. *Allah be-naziré,*
2. *Ghaffár, dastgírí,*
3. *Sultán be wazírí,*
4. *Subhán mí ráni!*

III.

1. *Búbakr, yár-i-ghár ast,*
2. *Kan-yár, gham-kusár ast,*
3. *O har ahdáe yár ast,*
4. *Subhán mi ráni!*

IV.

1. *Umre kih búd áádil,*
2. *U ádal gír o hásil,*
3. *U rást, núr-názil,*
4. *Subhán mí ráni!*

V.

1. *'Usmán ibn i Affán,*
2. *U jamá kard kurán,*
3. *Mi-khwánd az dil o ján,*
4. *Suhbán mí ráni!*

VI.

1. *Haidar kih búd safdar,*
2. *Bar kunad báb i khabar.*
3. *Sálár Sháh Haidar,*
4. *Suhbán mí ráni!*

VII.

1. *Rasm i tarab nihádí,*
2. *Dast i karm kushádí,*
3. *Bádá hameshah shádí,*
4. *Bolo, "Hazár ámín!"*

VIII.

1. *Ustád ghar par áe,*
2. *Larkon ko sáth láe,*
3. *Dast-i-du 'á utháe,*
4. *Bolo, "Hazár ámín!"*

IX.

1. *Khila't mangáo bhárí,*
2. *Khátir ho khúsh hamárí*
3. *Dekhne ke khalk sári,*
4. *Bolo, "Hazár ámín!"*

X.

1. *Larkah ko dádá áen,*
2. *Tashríf yahán pah láen,*
3. *Nazaren mere mangáen,*
4. *Bolo, "Hazár ámín!"*

XI.

1. *Háthí do, yá kih ghorá*
2. *Jo kuchh kih do bhi thorá,*
3. *Lá asharfi ká torá*
4. *Bolo, "Hazár ámín!"*

XII.

1. *Allah hamen parháte,*
2. *Háthí upar charháte,*
3. *Dushman merá ghatáte,*
4. *Bolo, "Hazár ámín!"*

I.

1. Praise is for God,
2. Prayers to the Pure one,
3. Let prince and pauper
4. Shout "Praise the Lord!"

II.

1. God He is peerless,
2. Forgiving, helpful,
3. A King without counsellor,
4. Shout "Praise the Lord!"

III.

1. Bubakr, a bosom-friend,
2. He is the sorrow-dispeller,
3.
4. Shout "Praise the Lord!"

IV.

1. Umr, who was a just man,
2. And a claimer of Justice,
3. Just, given of light,
4. Shout "Praise the Lord!"

V.

1. Usmán son of Aflán,
2. Gathered together the Kurán,
3. Read it with heart and soul,
4. Shout "Praise the Lord!"

VI.

1. Haidar, who was a hero,
2. Uproots the gate of knowledge,
3. Sálár Sháh, the lion-hearted,
4. Shout "Praise the Lord!"

VII.

1. Start the joyful sounds,
2. Put forth the hand of mercy,
3. Be for ever happy,
4. Call aloud "So be it!"

VIII.

1. Teacher has come to the door,
2. With him has brought his boys,
3. Raised his hand to bless,
4. Call aloud "So be it!"

IX.

1. Send for a rich robe,
2. May my heart be gladdened,
3. Let all the beholders
4. Call aloud "So be it!"

X.

1. The grandfather comes,
2. He honours this spot,
3. He sends for my presents,
4. Call aloud "So be it!"

XI.

1. Give he an elephant or horse,
2. Whate'er it be, it is too little,

3. Bring out the bags of gold,
4. Call out "So be it!"

XII.

1. It is the Lord that teaches us,
2. Lifts us up to ride on elephants,
3. Brings low my enemy,
4. Call out "So be it!"

Section 8. *The custom in use as to "In the name of God"* Bism-illah.—The custom in use with regard to *Bism-illah* is as follows:—On the day that a child is four years four months and four days old, the people of the brotherhood, with other relations and friends, are called together through the *Mirási* (professional singer) or the *Hajám* (barber). The message sent is: "At so-and-so's there is to-day a *Bism-illah.*" Accordingly, at the appointed time, all those invited assemble. The child, having been bathed and clothed in handsome new clothes, is brought into the midst of the gathering. Then some old man, of wisdom and learning, makes the child repeat the words *bism-illah* (in the name of God, &c.). This is an *áyat* (mark, sign), which is the name of the words at the head of each division of the blessed Kurán. The full words of this leading (áyat) are *Bism-illah, ar-rahmán, ur-rahím* (In the name of God, the Compassionate, the Merciful). When the child has said the whole of these words, all the company turn to the father, the brother, or other head of the household, and congratulate him. The words of the above *áyat* are engraved on a small tablet of silver, of the weight of one or two rupees. After the child has repeated the words, he hands this tablet, by way of reward, to the old man after whom he has said the words. It is not found that the performance of this ceremony at the age of four years four months and four days is prescribed by the religious law. But it is possible that the practice arose for the purpose of fixing a day for commencing the child's education. Otherwise, there seems no reason for adhering to four years four months and four days exactly. On the day of this ceremony, small presents are also given to the servants and dependents of the house. The whole expenditure at this time is, at the lowest, eight to ten rupees; while a middle-class family spends twenty to twenty-five rupees, and a rich one, forty to fifty rupees, or even more. Rich people give larger gifts, distribute sweetmeats to all the company, and from house to house throughout the brotherhood.

Section 9. *Circumcision (khatnah).*—Circumcision is incumbent on every male Mahomedan by the law of his religion. It is carried out by all classes. When the boy is seven or eight years of age, a date is fixed and all relations and friends, far and near, are informed. It is treated as an important ceremony and much trouble is expended on it. Singers and dancers are hired, food is prepared, both for the guests and for distribution in charity (*bhájí* = a portion of food). The poor give to their barber from eight annas to one rupee for performing the operation, and omit the other customs. A poor boy is allowed to go about as usual, without waiting for the wound to heal. It heals in a week or ten days. Great people and those of the middle classes make elaborate preparations. In the afternoon of the appointed day, all the relations and brethren assemble at the house. A chair is placed on a conspicuous place, and on this the boy is seated. In towns and cities a man who is expert in the operation removes the membrane in the twinkling of an eye. Some boys of soft nature cry, others of their own accord seat themselves, smiling, upon the chair. As the cut is made the operator shouts "*Dín! Dín! Muhammad.*" The assembly then offer their congratulations. If the operator is the barber belonging to the house, he places a small brass saucer, such as barbers use, in the centre of the room. All guests between whom and the master of the house there is interchange of gifts on such occasions place in the saucer eight annas, a rupee, or two rupees. The head of the house adds from two to ten rupees according to his means. Among the rich sometimes fifty to sixty rupees, from men of moderate means twenty to twenty-five rupees are collected. The family barber takes the moneys. If the operator is not the family barber, a separate gift is made to him, from an *asharfí* (a gold coin worth about sixteen rupees) down to four rupees, according to means. Sweetmeats, in the form of *batásha*, are next distributed. Some families, more especially in Delhi, give, besides the feast for the relations, a public entertainment of singing and dancing. The women are entertained inside by *Domní* and other singers and dancers. The guests are fed for one or two days on choice food. A rich man will prolong the feast to four or five days; but ordinary people keep it up for only two days. Many close the affair at the distribution of sweetmeats. On the wound healing, a day is fixed for the purification on recovery, and the same entertainments are given as above described.

But men of sense, strict in their religion, fix a day, invite no one, have the boy circumcised, pay the operator, and refrain from other unprofitable expenditure on singing, dancing and other things prohibited by religion. No doubt the general body of wealthy Mahomedans, who have no sufficient learning or sense, nor feel bound by their law, but are plunged in the sea of ostentation, spend readily hundreds of rupees on such occasions, and in the end find their hands empty. They send letters on red paper in all directions. On the day fixed, there is a stampede (*dháwah*) to the house, each invited guest arriving followed by all his retinue. Over an archway a place for the band has been prepared (a *naubat-khána*), and for four or five days the kitchen fires are

incessantly alight. Delicate meats are made ready, milk-bread (*sír-mál*), saffron meat (*zardah*), rich stews of meat and rice (*piláo*) and ground-rice blanc-mange (*firní*). From daybreak to sunset these dishes are brought up, fresh and fresh, in relays. Hundreds of rupees are spent without thought, till the affair develops into a small wedding-feast. This ceremony costs at least ten or twenty rupees, or, in the middle ranks, fifty to sixty rupees. Great men and nobles spend hundreds, nay thousands, of rupees upon it.

Section 10. *A brief account of the bringing up of children and their education.*—The writer thinks that there are no proper sensible rules observed. Old ways are still followed, as they have come down from generation to generation. The reason for this negligent habit is chiefly that children, boys or girls, are left in the charge of women, the father or guardian bestowing little attention on them. Left thus up to ten or twelve years of age, they acquire wrong pronunciation, bad habits, and worthless views, which can never be rooted out in a whole lifetime. The writer, in this special essay, on the subject of habits and customs at weddings, and so forth, prepared at the request of an official, refrains from discussing the question further. If time avails, or an order be given to write on it, then without fail it shall be done.

Section 11. *The customs for betrothal (mangni, literally asking) and matrimonial engagement (nisbat, literally affinity).*—Many women, from the day a boy or girl is born, begin to consider where, among the family connection or brotherhood, a fitting union for the child can be found. Having fixed in their minds on the person, they keep their idea at first to themselves. But by degrees it comes to be mentioned by one woman to another, and at length it reaches the parents on each side. In the end a negociation takes place and the thing is fixed. When the children are about ten to twelve years of age, the *mangní* (betrothal) takes place. The father or guardian of the boy writes a red letter to the father or guardian of the girl as follows:—"It is my desire that you will accept my boy as your child, and render me grateful and exalted by carrying out the customs which are appointed for this relationship." If the girl's father accepts, he writes a formal answer, giving at the same time to the bearer of the letter a present according to his means of one to six or even ten rupees. After the despatch of a favourable reply, the girl's father fixes a date, and sends to the house of the boy by the hand of his own barber and of his *Mirási* (singer) a silver ring worth one or two rupees, or one of gold worth six or seven rupees, several handkerchiefs of various colours, and enough sweetmeats to go round the members of the boy's family and his relations.

When the boy's father receives these things he fixes a day near at hand, in the presence of the barber and bearers of the gifts. On that day he collects his brotherhood, and in their presence the ring is placed on a finger of the boy's right hand, the most valuable and showy of the handkerchiefs and a portion of the sweetmeats being at the same time placed in the boy's hand. These acts are performed by the barber who brought the ring and other things. The rest of the sweetmeats are shared among those assembled. The guests make presents to the barber and the *Mirási*, according to their means, from two up to fifteen rupees. The women with their friends assemble separately and join in one meal, while *Domní* and other women sing and play. The above is the usual practice of Mahomedans in all these districts. But, if the head of the house is a learned man, these practices are little observed, the negociations for betrothal are made privately, and the marriage ceremony carried out in due course. Poor people, too, often dispense with the ceremony described above.

At times, from various causes, there is difficulty in finding a proper alliance, and parents have to search long and anxiously. In the interval the child may reach fifteen or twenty, or even twenty-five years of age, without being married. By the Law, as well as by Reason, it is incumbent on every one to hasten his child's marriage, after he or she has arrived at full age and years of discretion. In these days of disturbance and dissension, when there is no longer authority in most sciences or rules of etiquette, under the dark cloud of ignorance, the paths of good usage and laudable habit have been departed from. To such an extent is this so, that the son does not heed his father nor the daughter listen to her mother; the young do not reverence the old, nor the pupil obey his teacher, nor does a clan obey its leaders. The whole of the observances of life are now split up into such practices as please the individual and his evil desires, and, like the brute beasts, we have become emancipated (*ghair-mukkaiyad*). Thus it is incumbent on men to abandon their vain searching for a rich connection or one of high descent, and speedily preserve their children from evil courses, and self-seeking and the torments of desire. In these days, people seek far and wide for a wealthy connection, and in their eagerness think not of the person's disposition and habits, or skill, or knowledge; enquire not whether they are honourable, or whether or not they have any bodily defect. They think little about the quality of the family's descent. Of the three heads, wealth, descent, and personal qualities, the writer holds the third to be the most important.

[On this theme he expands at some length, and, quitting entirely the domain of observation for that of moral exposition, he postpones the rest of his work till a more convenient season, leaving his original subject unfinished. The essay was planned to include the whole of man's course from the cradle to the grave.]—*W. Irvine.*

FOLKTALES.

413. **The Princess of Karnalpur.**—Once upon a time a ship came sailing over the ocean, and the mariners cast anchor close to a city. The son of the Rája of that city happened to be close by, and seeing a princess on the ship fell in love with her. She made a sign to him by rubbing her ears and eyes, and immediately the sailors weighed anchor and departed.

The prince went home, and calling all his father's courtiers asked them to explain the meaning of the signs of the princess. No one could interpret them except a poor shepherd, who said:

"When she rubbed her ears it meant that she comes from the city of Karnálpur, and by rubbing her eyes she meant that the Rája of that city is named Sunetra Sinha*." Then the prince asked the shepherd to lead him there; they started and after many days reached Karnálpur. There they put up with a gardener's wife. The old woman asked their business, and when they told her said: "You must conceal yourselves, and represent yourselves as my son-in-law and the shepherd as your servant. If you do this I think you will meet the princess some day or other."

The gardener's wife used daily to take garlands to the princess. One day the prince asked her to allow him to twine a garland. He made a lovely wreath and put a letter inside for the princess.

The princess when she saw the wreath asked who had made it. The gardener's wife said that it was made by her daughter, who had come to pay her a visit.

The princess gave her a present, and as she was going away struck her with an orange branch. When the prince heard this he asked the shepherd what it meant. He said:

"It means that you are to meet her to-night in the garden of oranges."

The prince went there, but fell asleep, and do all she could the princess could not wake him. When she had gone away and he woke in the morning he cursed his folly and consulted the gardener's wife what he should do. She said:

"Make another wreath." The prince made another wreath, which so pleased the princess that she gave the gardener's wife a gold coin, and as she was going away struck her with a lime branch.

* Karnálpur as if from Sans *Karna*=ea : *Sunetra*=he with the lovely eyes.

When the prince heard this he asked the shepherd what it meant.

"It means that you will meet her in the lime garden."

The prince went there and fell asleep, and again the princess failed to wake him, and went away.

When he told the gardener's wife, she said:—"There is no helping you. But you shall have another chance."

The prince made a third wreath, and the princess was so pleased that she gave a gold coin to the old woman and said:

"Bring your daughter to see me to-morrow and you will be well rewarded."

The old woman dressed the prince in woman's clothes and took him to the princess. The princess asked him to sit with her, but he was afraid and sat on the ground. The princess gave him betel and asked the old woman to go home and leave her daughter with her. The prince then stayed with the princess, and none of the people of the palace suspected what was going on.

But the Rája, the father of the princess, used to weigh her daily against a flower, and this day she weighed down the flower, and he knew she had a lover.

He proclaimed a reward for any one who would catch him; but no one attempted the task but a wise old woman.

She made a hole in the floor of the princess's room and put some red dye in it, so that the prince when he paid his usual visit fell into it, and his clothes were stained. He went off at once to the old woman's house, and she called a washerman and made him promise to wash the clothes before the morning. But he went off next day dressed in the clothes of the prince to a marriage, and the wise old woman recognised him and had him arrested.

He was taken to the Rája and explained how he got the clothes. He was released and the old woman made a mark on the door of the gardener's house so that she might recognize it again.† But when the prince noticed the marks he made similar signs on all the houses near, and

† Here, as in others of these tales, we have one of the Ali Baba incidents.

so the wise woman could not identify the house. Soon after the prince and princess met again in the palace garden, where there was a shrine of Mahádeva. One of the watchmen saw them, and locked them up in the temple, intending to betray them next day to the Rája.

The shepherd missed the prince, and learning where he was determined to save him. So he dressed himself up as a Banya woman and taking an offering of flowers, cakes, and sweetmeats went to the temple and said to the watchmen: "Kindly open the temple, as I desire to worship in pursuance of a vow I made that I would worship if my husband returned safe and sound."

The watchmen with some difficulty let the shepherd in, when he at once changed clothes with the princess, and she escaped in the guise of the Banya's wife. When the Rája came in the morning and saw only two men inside he was wroth and threatened to hang the watchmen.

But they protested that the princess had been in the temple and had escaped in the disguise of the Banya woman, and said to the Rája:

"Let all the men and women of the city pass through the fire and prove their innocence."

The King agreed and all the people assembled. The prince and the shepherd were also present in the guise of ascetics. The Rája ordered that the princess should first undergo the ordeal. Just as she was going into the fire the prince came up to her and caught her hand and said:

"Princess, before you pass into the fire give me an alms."

She did so and called out:

"If I have touched any man but this ascetic may the fire consume me!"

Then she passed through the fire unharmed.

The Rája said: "My daughter is pure and has been falsely accused."

Next day the Rája weighed his daughter again, and again she was heavier than the flower. He knew that something was wrong, so he gave notice that if his daughter's lover would appear of his own accord he would marry him to the princess and give them half his kingdom.

The prince then came forward and told him the whole story and explained how he owed it all to the cleverness of the shepherd. The Rája rewarded the shepherd. The lovers were married, and after some time the prince took his bride home, and they lived happily.

May Paramesar do to all of us as He did to them!

[A folktale told by Akbar Shah Mánjhí of Manbása, Dudhi, Mirzapur District.]

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414. **The King and the Evil Spirit.**—Once upon a time a king went into the jungle to hunt. He saw a deer grazing there which had silver ornaments (*ghungrú*) on its feet. The king said: "This must be some one's tame deer which has escaped." Now the deer was really an evil spirit (*khabís*). The King knew not that this was so. He pursued the deer, and it ran into a temple (*mandar*), and then turned into a woman, covered with jewels. She began to weep. The King forgot about the deer, and when he saw the woman asked her why she was weeping. She said that her husband had deserted her. Forthwith they fell in love with each other, and the King asked her if she would go with him. She agreed, and the King stayed all day with her, and in the evening put her on his horse and took her to his palace. When the King used to visit her at night she used to suck out the King's blood, and he became weaker day by day. One day he consulted a noted Faqír, and he advised the King not to keep even a drop of water in the house, and not let the woman know of this. "Ask for water in the night." The King obeyed these instructions. Near morning he asked the woman for water, and she put her hand out of the bed and searched in all the water pots and could find no water. Then she stretched out her hand so that it reached the ocean and brought water from there, which she gave to the King to drink. From that time the King feared her greatly and longed for the dawn. When day broke he called the Faqír and told him what had happened. The Faqír said: "She is not a woman, but an evil spirit (*khabís*); save yourself from her or she will kill you." The King inquired what he was to do. "Make," said the Faqír, "an enormous oven and a cover for it, and heat it well, and then by some trick push her in and fix the cover tight. Thus and thus alone will you save your life." The King did as the Faqír advised, and heated the oven so that it became red, and pushed the woman in. He put on the cover, and she was burnt to ashes, and thus the life of the King was saved.

[A folktale told by Maulvi Karím-ud-dín Ahmad of Mirzapur.]

MISCELLANEA.

415. **Field Ceremonies.**—(Frazer's *Golden Bough*, p. 211 Note, Vol. II.)—There is a similar custom in Kulu. "The mode of cultivating rice is that known as *or* or *ur*, which is not common in Kangra. The rice is first sown in nurseries called *ori*, and transplanted when some 7 or 8 inches high. This transplanting, or the gathering of neighbours to perform it, goes by the name of *roni*. Each family in turn keeps open house. The neighbours, men and women, collect at its rice-fields....

"As soon as a field is ready, the women enter it in line, each with a bundle of young rice in her hands, and advance, dabbing the young plants into the slush as they go. The mistress of the house and her daughters, dressed in their gayest, take their stand in front of the line and supply more bundles of plants as they are wanted. The women sing in chorus as they work; *impromptu* verses are often put in, which occasion a great deal of laughter. Two or three musicians are generally entertained by the master of the house, who also supplies food and drink of his best for the whole party. The day's work often ends with a tremendous romp, in which everybody throws mud at his neighbours or tries to give him or her a roll in it."

(Sir James Lyall's *Settlement Report*, para. 106.)—No such ceremony is observed in sowing other crops—rice having formerly been in all probability the most important crop. It is also customary to make a rude image of a man in dough and to throw it away as a sacrifice to the *isht* or household deotá.

This is perhaps more analogous to the custom of putting up images in grass round a field to avert evil influences.—*H. A. Rose, Kulu.*

416. **Gurgaon—Religious revival among the Meos.**—The Meos have hitherto been very lax Muhammadans, sharing in most of the rites and customs of their Hindú neighbours, especially such as are pleasant to observe: their principle of action seems to have been to keep the feasts of both religions and the fasts of neither. Recently religious teachers have become more numerous among them, and some Meos now keep the Ramzán fast, build village mosques, say their prayers, and their wives wear trousers instead of the Hindú petticoat—all signs of a religious revival.—*F. C. Channing: Settlement Report, p.* 37.

417. **Kashmir Shawls—Introduction of, into Europe.**—Writing in 1807, Legoux de Flaix says that the use of these shawls began in France, and had thence spread throughout Europe. He adds: "In 1788 I brought with me several shawls, intended as presents; none of the ladies to whom I made the 'homage' of one appeared particularly flattered by the gift—nay, one of them said that this serge (so she styled this beautiful fabric) would possibly answer as a lining to her winter petticoat. Soon, however, they became the rage, and the competition for them was great:" *Essai historique, geographique et politique sur l'Indoustan*, by Mr. Legoux de Flaix, ancion officier de génie, 2 vols., 8vo: Paris, 1807.

[The author was born at Pondicherry, returned to that place from France in 1769, and came home to Europe in 1788. From 1773 to 1777 he was in the service of Haider Ali. He also mentions visits to Delhi, Benares and Chandernagore.]—*W. Irvine.*

418. **A useful book on Indian Numismatics.**—Dr. Stanley Lane-Poole has recently been engaged in bringing out a book, which was to appear in October, entitled "The Mohammadan Dynasties," and giving lists and genealogies of the Muhammadan Empire (including India) from the first Caliphs to the Khedives and Amirs of Afghanistan, together with historical introductions explaining their relative positions, etc., and geographical boundaries. Hitherto numismatists have depended on Prinsep's "Useful Tables," which is out of print. Dr. Lane-Poole's book, which runs to about 400 pages, is being published by Messrs. Constable & Co., Parliament Street, Westminster, at a cost of about ten shillings.—*Edgar Thurston.*

419. **Mogul Titles: Tarkhan.**—Colonel H. S. Jarrett in the *Ain-i-Akbari* translation (Calcutta, 1891), Vol. II, p. 346, note 3, states that, in the time of Baber, the title of *Tarkhán* had come to belong to a particular family. This limitation, even if true of Baber's time, was not observed afterwards. Blochmann (*Aini* translation, Vol. I, 542) gives an instance of a new creation by Akbar in the person of Mauláná Núr-ud-dín *Núrí*. In a later age we find another new *Tarkhán*. Ubaid-ul-lah, of Samarkand, son of Mir Muhammad Wafá, the favourite of Farrukhsiyar, had this word *Tarkkán* among his titles. He is known to European historians as Mír Jumlah, but his full style was Muta'mad-ul-Mulk, Mu'azzam Khán, Khan Khánán, Mír Jumlah, Bahádur, Muzaffar Jang, Tarkháni, Sultaní. His first title was Shari'yat-ul-lah Khán, next Abid-ul-lah Khan, and finally as above.—*W. Irvine.*

420. **Benares—The Legend of Vyasa.**—Referring to *Notes* and *Queries*, II., para. 110, the legend runs that once the learned Veda Vyása, the compiler of the Veda, paid a visit to Benares, and began to give his lectures in the Vedic religion in the city. This was displeasing to Viswanáth, and he ordered Bhairo Náth to turn him out of the city. Veda Vyása had no other place save Rám Nagar, where he made his abode, and proclaimed that any one dying at Rám Nagar was to obtain happiness and heaven. This lowered the merits of Benares in the eyes of the gods. Viswanáth then held a council and deputed his son Ganesa to have this blessing cancelled by Veda Vyása. Ganesa in the disguise of a Bráhman appeared before Veda Vyása as an enquirer and asked, "What was the result of one dying at Ramnagar?" to which he received the answer, "The deceased must obtain happiness and heaven." Ganesa questioned him five times and received the same answer. On his asking for the sixth time, "What was the result of a man dying at Rám Nagar?" Veda Vyása was angry and called him *gadha* or donkey, which cancelled his former blessing, and people dying at Rám Nagar have to be re-born as asses since then.

Regretting his angry words, Veda Vyása came to Viswanáth and solicited him as a boon to revive the merit of Rám Nagar, on which a blessing was granted by Viswanáth that people residing at Benares were to visit the temple of Veda Vyása in the month of Mágh, and those failing to visit the temple were to be asses in their next birth, even if they died at Benares. Hence large fairs are held at Rám Nagar in the month of Mágh (January) on Monday and Friday. This temple is in the palace of the Maharaja of Benares. The other side of the River Ganges at Benares, towards Ráj Ghát, is called *Maggah*, and all dying there are in danger of

future degradation. Kabír came to die on the other side, and wrote the following verses :—

Bhajan bharsa'nám ke
Maghar tajeo sarír
Abínasi ké god men
Bihasat Dás Kabír.

"Relying on the merits of the name, Kabír Dás left his body at Maggah and is smiling in the lap of immortal (God)."

Hazir, a Muhammadan poet, on his arrival at Benares wrote the following verse :—

Banáras bostáne be khezan ast
Ta ál Alláh bihishte ja wedán ast

"Benares is a garden where there is no autumn.
By the blessing of God it is a perpetual paradise."

Az Banáras na rawam mábid
Ain ast in ja
Har Barahman bachaye Lachhman
O Ram ast in ja

"I will not return from Benares, as it is a place of general devotion: Every child of a Bráhman is like Lachhman and Ráma here."

This poet died at Benares and was buried at Fátmán; his tomb is respected by the Muhammadan community. —*Bhánpratap Tewári.*

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421. **A Kshatrya's Wit.**—The Bhojpuriya Thakurs, the distinctive appellation of the Chhattris of and around the Arrah district in Bengal, are rather a manly and blunt class. They furnish the Bengal infantry with thousands of recruits of excellent physique and good soldierly and moral qualities. Though there are several of them to be found in the cavalry also, yet they seem to prefer joining foot regiments.

It is related among them that many years ago one of their petty chiefs, a zemindar of considerable local importance, attended a Governor-General's Darbar. His train, as is customary among native nobles, was composed of an exceedingly multifarious motley lot of attendants and guards. Owing probably to the Chief being a small man, the Governor-General humorously compared the diversity displayed by the Thakur's retainers to the fautless uniformity presented by his own fine body-guards, and asked why the Chief made no endeavour to make his look smart. The blunt descendant of the ancient Warrior Hindus replied thus: "*Hazur*!" he said, "may I humbly ask whether Your Excellency has ever seen the horses that come from Cabul?"

"Yes," said the Governor-General; "why do you ask?"

'Because, *Gharib Parwar*, Your Excellency must have remarked how varied they are in colour: some grey, some black, red (bay), blue-grey (iron-grey)," &c.

"Certainly," said the English Ruler of India: "and they are very good animals notwithstanding; but what has this to do with your retainers?"

"Well, Gracious Presence!" replied the Chieftain, "if I may be pardoned, I would remark that my retainers resemble the horses from Cabul in their diversity of appearance, but if they were all alike, like Your Excellency's boy-guard, they would resemble a troop of dhobi's donkeys. But grant me your *maafi*, I beg; I am only an unlettered wearer of a sword, protector of the poor!" The Governor-General pretended to enjoy the joke and said no more.—*Percy F. Trotter.*

422. **The Custom of Writing 49 on the Burning Ground.**—High-caste Hindús write 49 on the burning ground when they have burnt the dead and removed the ashes. They say that they do so in the belief that the ground is purified for other purposes, as 49, when written in Hindí figures, becomes like conch-shell and wheel (*chakra*), the supposed marks in the feet of *Vishnú.* Others say that there are 49 kinds of the wind according to Hindú Mythology, and that, by writing 49 on the burning ground, all of them purify the ground.—*Rám Gharib Chaubé.*

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423. **An incantation to remove pain in the stomach:—**

Om namó ádesh gurú ko
Shyám gurú, parbat shyám.
Gurú parbat men bar.
Bar mén kúán.
Kúán mén tín súbá.
Kaun, kaun subá?
Báya subá, zahar subá, Pir subá.
Bháj bhaj be zahar.
Ai gájati Hanumant.
Már karégá bhasmant.
Pharó mantra Ishwaro bách.

"I salute the orders of the religious guide. The religious guide is black and so is the mountain. In the mountain of the religious guide is a banyan tree. In the banyan tree is a well. In the well are three governors. Who are they?—Air, the Governor, Poison, the Governor, and Pain, the Governor. O Poison, be off! Hanumant is coming roaring. He will beat you and burn you. The incantation being told by God is true."

Repeat this *mantra*, and blow over water seven times and make the patient drink the water. Repeat it seven days and the pain in the stomach will go away for ever —*Rám Gharib Chaubé.*

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424. **Karnal—The Sweeper Caste—Their Worship.**—The sweepers worship a god called Lál Bég, a small shrine being erected in the yard, with an earthern pot sunk in the ground for him to drink out of. They give him sweetened rice on the Holí, and at the Diwálí sacrifice a white cock to him, and they burn lamps to him on Thursday night. They do not worship any of the other gods except at weddings, and then only after Lál Bég. They also hold a festival in honour of Bála Sháh on the 10th of Jeth, at which they balance on their fingers long poles with bundles of feathers on the top.—*Settlement Report, p.* 90.

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425. **Khandesh—Banjaras—Laying of Ghosts.**—They always move their grass-huts after a death. At first an opening is made in the back of the hut, and no one enters it by the ordinary door, as the door is believed to have been polluted by the passage of the spirit of the dead. Afterwards the hut is pulled down and set up at a little distance.—*Bombay Gazetteer, XII, p.* 107.

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426. **Jessore—The conversion of Pir Ali, alias Muhammad Tahir.**—It appears that while Khán Jahán Alí was fasting during Ramzán, he happened to go into a garden and smell a sweet-scented flower, on which a high-caste Bráhman, from Vikrampur near Dháka, reproached him with having actually tasted food, inasmuch as smelling was equivalent to tasting. To revenge himself on this man, Khán Jahán laid an ingenious plan to entrap him. He invited the Bráhman to his house, and in an adjoining apartment to that in which he received him he directed several highly-scented dishes of beef to be prepared, and

the door of which was closed. Suddenly, while they were convesring, the intervening door was thrown open, and the scent from the dishes was of course wafted there. The Bráhman smelt it, and too late covered his nose with a piece of cloth. Khán Jahán immediately said to the Bráhman that as he had said that smelling was tantamount to tasting, he must have tasted the forbidden flesh: and so he was converted.—*Calcutta Review, LXVI, p.* 425.

427. **Faizabad—The Tombs of Noah, Job and Seth.**—Colonel Welford writes:—"Close to Ajudhya or Oudh, on the banks of the Gogra, they show the tombs of Noah and those of Ayúb and Shis or Shish (Job and Seth). According to the account of the venerable darvesh who watches over the tomb of Núh, it was built by Alexander the Great or Sikandar Rúmí. I sent lately (*A. D.* 1799) a learned Hindú to make enquiries about this holy place: from the Musalmáns he could get no further light, but the Bráhmans informed him that where Núh's tomb now stands there was formerly a place of worship dedicated to Ganesa, and close to it are the remains of a walled well (*báolí*), which is called in the Puránas Ganapati Kund. The tombs of Job and Seth are near to each other, and about one bowshot and a-half from Núh's tomb: between them are two small hillocks called Somagírí or the mountains of the moon. According to them these tombs are not above 400 years old, and owe heir origin to three men called Núh, Ayúb and Shis, who fell there fighting against the Hindús. These were of course considered as *shahíd* or martyrs: but the priests, who officiate there, in order to increase the veneration of the superstitious and unthinking crowd, gave out that these tombs were really those of Noah, Job and Seth of old. The tomb of Núh is not mentioned in the *Ain-i-Akbari*, only those of Job and Seth."

To this I have only to add that the distance between the tombs is greater than stated, being nearly a mile as the crow flies, while it is not the tomb of Núh, but those of the other two men mentioned, that are close to the Ganesa Kund.—*Settlement Report, p.* 243.

428. **Morning Invocations.**—Hindús who are pious repeat the following in the early morning before getting up from the bed:—

BRAHMANS.

Rám nám laddu Gopál nám ghí;
Krishna nám misri ghór ghór pí.

"Rám's name is sweets and Gopal's clarified butter;
Drink them with Krishna's name which is but purified sugar."

KSHATRIYAS.

Rám nám shamser pakar le Krishna kátará bándh liya.
Dayá dharm ki dhál baná ke Yama ka dwárá jít liya.

("Holding the sword of Ram's name and equipping myself with the spear of Krishna, making a shield of virtue of kindness, I have won the door of Yamal the Deity of Death.")

VAISYAS.

Sáhab merá bánya banij karai byópár;
Bin dánri bin pálrá taulá sakal sansár.

"My Lord is a grocer who does trade and barter;
And without a beam and a scale weighs the whole world."

SUDRAS.

Játi pánti punchhai nahin koi;
Hari ko bhajai so Hari ká hoi.

None asks what caste you belong to;
He gets Hari who worships Hari."

II.

Bapuri pinduki binawai pati sin sumiro hari kanth bhayo maribo;
Uri ján kai ráh suján gahe tar pár dikhai recharáha sar
Jinke rachhpál Gopál dhani tinko Balbhadra Kaha dar re.

"The helpless pigeon begs her husband to pray to Hari telling him that death is inevitable." (Again she adds) The wise have taken to fly above; for in the tank in that direction appears food in plenty. Those who have Gopál, the wealthy, for their protector, have no fear, O Balbhadra (the brave husband here)."—*Rám Gharíb Chaubé.*

429. **Hoshyarpur—Common sayings regarding Khattris.**

Jé khákhá sir kheh páwé,
Tá bhí khákha khát láwé.

If a Khattri puts ashes on his head, he is sure to profit by it.

Rajia Jat uthawé kal,
Rajia mainhan na bagda hal,
Rajia Khattri jawé tal
Rajia Brahman painda gal.

When a Jat is well off he makes a noise:
When a buffalo is fat he refuses to plough:
When a Khattri is well off he still cringes:
When a Bráhman is well off he is ready to quarrel.

—*Settlement Report, p.* 54.

430. **Change of Sex: the Bhadauriya Legend.**—The Bhadauriya Rája, of the Agra district, had a daughter. He did not wish to send her to the seraglio of the Delhi Emperor, who sent to fetch her. She fled to the temple of Deví at Batesur and prayed for help. Her sex was changed and she came out a boy. Another version is that the Rája contracted with another Rája that their children should be married, if one had a son and the other a daughter. Both had daughters, but the Bhadauriya Rája concealed the circumstance and let the marriage go on. When the fraud was detected, the other Rája attacked him, and the girl determined to end the strife by committing suicide in the Jumna. After all, she was not drowned, but came out a boy, and every one was satisfied.—*Archæological Reports, VII, p.* 6.

[Can any one give a parellel to this legend?—ED.]

431. **Faizabad—Superstitions of the Bhale Sultan Rajputs.**—The Bhálé Sultán Rájputs have two remarkable superstitions: they will not grow sugar-cane and they will not allow tiles for the roof of their houses. Near the homestead in many of their villages will be found patches of carefully tended *sarpat* grass to supply them with thatch. The origin of their prohibition of cane cultivation is ascribable to the same reasons as those detailed by Sir W. Sleeman in explanation of the absence of cane in a village called Kulhar, in the Gonda district. The clansmen justify their belief by telling the enquirer that when the Deogaon taluqadar, a Khánzadá, once grew a large area of cane in the Nawábí in defiance of old custom, the Nazim came and plundered him of all his property just when the cane was ripe and drove him out of his estate.—*Settlement Report, p.* 301.

[Can there possibly be any totemistic connection between the long shoots of the cane and the name *bhálá*=a lance?—ED.]

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POPULAR RELIGION.

432. **Bengal: Evil Spirits.**—The Bhúts or evil spirits in Bengal are both males and females. Among males, there are the Bráhma daitya or the spirit of a Bráhman, the Bhút or the spirit of other classes, Mamduh, the spirit of a Muhammadan and Gobhút, the spirit of a bullock or cow. Among females, Sankhachurni, Petni and Nishi may be mentioned. The Bráhma daitya has a sacred thread on his breast. He wears wooden shoes (*kharáun)*, is more neat and clean than others and less mischieveous to man. Bhúts sometimes carry him in a palanquin. He usually lives in a banyan or *bél* tree. Of the female spirits, Sankhachurni is his mistress. Petni is the dirtiest of all, living in places where dead bodies are cremated. Nishi often comes to the house at midnight and calls the master by name. As soon as he rises from his bed and opens the door to receive his guest he loses his senses and follows her without a word. She either takes him to a dense forest amidst thorns or to the top of a big tree. He is then found in the morning out of his senses, and brought home by his relations. Thirty years ago there were as many millions of ghosts as there are men now. If a man dies a violent death or without Ganges water in his mouth or in an inauspicious moment, he is sure to be a Bhút, and remains as such until his son or any *sapindá* performs the *srádhha* at Gaya. With the easy railway communication, Gaya is visited by a vast number of people, and the ghosts which would be seen in every street before are now scarcely to be heard.

When a man has to pass by any haunted street or house or when he fears that he is followed by a ghost, he usually chants the following mantras:—

Bhút mor pút,
Sankhachurni mor jhu,
Mathai aché·Ráma Lakshmana,
Karihe amar ki.

"Bhút is my son, Sankhachurni is my daughter, Rám and Lakshman are over my head. What can the ghosts do to me?"

Ráma, the great hero of the Rámáyana, is a terror to the ghost. Mere mention of his name drives them out. A piece of iron also acts like a charm. It is therefore the custom with the Hindus to keep a key or an iron ring with them, especially during the mourning period, when they have the greatest fear of being visited by ghosts.—*Haripada Ghosh, Chittagong.*

433. **Saiyid : Shahid.**—The word Saiyid is commonly used for '*Shahíd*' in the Dehli Territory and applied to men who have met with sudden death, and to whom propitiatory shrines are erected (see Karnal Settlement Report). I saw to-day, in the Jalandhar District, a shrine to Saiyids, who were, I was told, "Sikhs who have died in the front of the battle." It took the form of a Mahomedan tomb, lying east and west, surmounted by two small domes of Hindu shape with their openings towards the south. Under each, in the face of the tomb, was a niche to receive a lamp.—*Denzil Ibbetson.*

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434. **Gorakhpur : Local Gods.**—Gopálpur is a large village on the bank of the Sarju. It has been the capital of the Kausik Rájas for the last 18 generations. It has many local gods, as such places generally have, in whom the people of the neighbouring villages have much faith. A brief description of them will be found interesting to most of the readers of 'Notes and Queries.'

The following is a complete list of them :—

(1) Chaubáh Bábá or Núr Chandrá Chaubáh."
(2) Akhára kí Bhawání.
(3) Kot ki dei.
(4) Kali ji ka chaurá.
(5) Darwajja par kai devi.
(6) Dharm dehi.

Besides the above there is the ruin of a fort which is popularly called Majhratiyá. It has also an interesting tale of its own, which I reserve till its turn comes.

Chaubáh Bábá.—The name of this village deity is Núr Chandrá Chaubáh. There is a tradition about him which is worth recording. It is said that Núr Chandrá was brought from Dehli by Rája Núr Chandrá of Gopálpur some 16 or 17 generations ago. Once upon a time Núr Chandrá was taken prisoner by the general of the then Emperor of Delhi for neglecting the payment of the annual tribute. The Rája was taken to Delhi and thrown into a dungeon. It was the Emperor's wish to convert him to Islám and then to set him free. He was given some time during which he might decide if he would embrace the religion of the Emperor or be hanged. During that period the Rája was in extreme peril. One night, as he was crying in the dungeon, his attention was drawn towards a voice that came from outside. The voice said: "O Rája, thou shalt not lose thy faith or life if thou wilt undertake to worship me when thou art set free." The Rája heard the voice, and then vowed that he would do what he was asked. He knew that the voice came from the deity that was at the back of the dungeon. No sooner did he vow to worship the deity than the doors of the dungeon were thrown open and the Rája with his men came out. They offered their prayers to the deity, and, taking his image, which was nothing but an earthen elephant, ran away homeward. When he reached his capital Dhuriyápár, he raised a platform for the deity, and upon it he put the earthern representation of Chaubáh. Then he made it public by beat of drum throughout his little kingdom of 28 miles in length that Chaubáh had saved the Rája's life and honour, and that whoseover lived in his kingdom should worship him in times of danger and look upon him as his guardian deity. Since then the worship of Núr Chandrá Chaubáh became universal in the little Kingdom of Gopálpur. After two or three generations Dhuriyápár was deserted by the Royal family as a capital and Gopálpur was made their head-quarters. Then Chaubáh Bábá's seat was also transferred to Gopálpur. The worship of Núr Chandrá is performed by the Royal family in the *naurátra* (nine days of the waxing moon in the month of *kuár* and *chaitrá*). Sacrifices of goats and buffaloes are offered to him by a member of the Royal family. Spectators from every village of the Ráj muster strong on the occasion. The time of sacrifice is announced by the beat of a very large drum. The offerings are received by a Dhárhí priest, whose post is hereditary, and who is so much dreaded by the populace of Gopálpur that respectable people submit to abuse from his lips. The performer of the sacrifice has his forehead marked with the blood. The public at large do not worship Chaubáh Bábá in *naurátra* personally. They make some payment to the priest who worships the deity on their behalf. I have been told that the priest offers sacrifice of pigs and cakes and flowers and garlands of flowers to the deity. The objects of sacrifice he himself consumes. On every Tuesday the priest visits every house in Gopálpur, and receives some grain, which he sells and purchases the necessary articles of worship. When a man goes out of the village for service, &c., he worships the deity through the priest, and when he returns from abroad he does the same. Cholera will not be allowed to enter the village if Núr Chandrá is kind. The prosperity of the village depends on the mercy of Núr Chandrá. He gives sons and robs one of them. In short, he is more dreaded than the king himself.

Akhára kí Bhawání.—A platform on the western frontier of Gopálpur is raised in honour of this goddess. The goddess is represented by rude images of elephants. Cradles and flags wave on each side of the platform. This is the goddess who controls demons, witches, epidemics, &c. She is worshipped when cholera or any other sickness rages in the village. In the village there is an old man or woman who is considered the agent of the goddess. When the goddess is displeased with the village she comes on the head

of the old man, who announces it by taking his seat under a *ním* tree and shaking his hands and head. The old women of the village muster strong at night in the vicinity of the shrine of the goddess, sing songs in her honour and worship her with offerings of cakes and *halwá*, and sacrifices of goats. The worship is arranged by the local Rája's family.

Kot kí Dei.—A place in the heart of the village marks the seat of the goddess. She is seldom worshipped on any occasion except that of marriage. The bridegroom walks round the goddess and worships her with rice, flowers, sandal and curd, and smears the spot supposed to be inhabited by her with red lead and curds. No bridegroom goes over to the bride's house without walking round the goddess on the eve of his marriage.

Káli jí ká chaurá.—This is a thatched temple of the goddess. The goddess is worshipped occasionally when any one falls ill and recovers his health after vowing to worship the goddess. The offering made to her consists of cakes, *halwá* and sacrifices of goats and rams, and sometimes pigs and wine.

Darwajjá par kí Devi.—This goddess is the same as Bansapati Devi. She is represented by a collection of wood on the southern boundary of the village. Her worship is performed by Ahírs. They worship her in summer with offerings of *khír* (rice cooked in milk) and cakes.

Dharm Dehi.—This is probably a Buddhist temple. It stands out of the populated site. No body knows to whom this temple was first dedicated. Now low castes worship the idol, which has the human form, with offerings of water, flowers and rice. The account of Dharm Dehi I intend to write in a separate paper with the inscription hitherto not deciphered.—*Rám Bakhsh Chaubé.*

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435. **Palasvidhi.**—According to the injunctions of the Hindú *shástras* the dead body of a Bráhman must be removed to the place of cremation (*smashaú*) by Bráhmans only, if possible, of the same caste with the deceased. When this is not practicable, as it generally happens when a man dies away from home and his body is removed and burnt by people of the lower classes, the cremation rites cannot be said to have been properly performed, and, with a view to secure the *moksha* (redemption) of the deceased, must be gone over again. This is done over the effigy of the deceased, and goes under the name of *Pálásvidhi* or *Puttalvidhi.* The twigs of the *Páláska* or *Dhák* tree (*Butea Frondosa*) stand for the bones of the image, cocoanut or *bél* fruit for the head, pearls, or, failing pearls, cowry shells, for the eyes, and so on; in fact, those things which in the mineral or vegetable kingdom resemble parts of the human body take their respective places in the formation of the image. When the image is thus finished, it is covered with a thick coating of *urd* pulse paste to represent flesh, and the skin of a deer takes the place of the human cuticle. The presiding priest then utters a *mantrá* to put life into the image, and the animating principle is represented by a lighted lamp, placed near the head of the image. Care is taken to put in only as much *ghí* as will last only a few minutes. No sooner does the lamp go out than life is considered to be extinct, and the cremation rites of the image are then performed exactly in the same way as if it were a real body. The period of impurity (*sataka*), which in the case of actual death lasts for ten days, in the case of the image goes on for three only. *Pálásvidhi* is performed (1) when a body is burnt by low-caste people, (2) when a man dies by the hands of an executioner, (3) when he dies on a bed, or (4) when a man is drowned and his body cannot be found for the performance of the usual funeral rites.—*Kásee Náth, Muzaffarnagar.*

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436. **Fasting—The Ekadashi Brat.**—Among Vaishnavás the 11th day of each fortnight of every Hindú month is considered sacred to Vishnú. Vaishnavas of all sects, whether men of the world or ascetics, fast on that day. This is a very popular fast among the Hindús. The rule of the fast runs thus: "On the tenth day of the fortnight go to the house of your religious guide. On the morning of the 11th day workship the feet of the religious guide with an offering of sandal, washed rice, flowers, incense, lamps, sweetmeats and as much money as you can conveniently spare for this purpose. Then promise to the Guru or religious guide that you will fast on the 11th day of the month without tasting any food, and that you will take food after that date, dedicating it to Vishnú; then repair to the river side. But take care not to go there in company with evil men or men who are abandoned to vice. Bathe in the river and offer water to the deities and names of ancestors. Then perform the worship of Sri Krishná Chandrá or Vishnú. Then in the evening plaster a piece of ground, that should be free from all kinds of impurity, and make upon it a *sarbato bhadrá*—a square mystical diagram to be painted on the cloth or on the ground which on particular occasions covers a sort of altar erected to Vishnú—square with blue, yellow, white and black dye, or make a lotus of eight leaves (*dál*) with the powder of rice. Then put in the centre of each figure a pitcher full of water, and the pitcher should be of copper or silver. Then put before the pitcher an image of Sri Krishná which has all the signs and

badges of Vishnú, that is to say, which has four arms holding the conch-shell, wheel, mace and wearing garlands of gems, and an image of Lakshmí, his beloved spouse. These images should be made of gold. Then worship these deities with an offering of washed rice, gold, silken cloth, golden flowers or the flowers that may be found in particular seasons. But only those flowers should be offered which give sweet odour and which are of brilliant hue. Then offer to Vishnú the following food in twenty-four places, mentioning different names of Vishnú as you place the food in the different places. Food is offered in this number of places because Vishnú was incarnated twenty-four times. The names uttered are the names of incarnations :—

"(1) *modak (laddu)*, (2) *panjírí* (rice-flour parched with *ghí* and mixed with sugar, a little honey, cardamom, *garí* (cocoa-nut, &c.), (3) *khír* (rice cooked in milk and mixed with sugar), milk, curd, rice (boiled rice), *púá* (sweet cakes), *tilwá* (sesamum mixed with treacle and made into lumps), *misri* (sugar of the superior kind), plantain, fruits, &c., &c.

"Then calling to mind the master of the world (Vishnú) give a libation with sandal, washed rice, flowers and cocoanut."

It is to be remembered that the worship just preceding is performed at night. After it the worshipper has to keep up the whole night reading religious books or singing the praises of Vishnú. By keeping up at night a man gains the merit of sinking a well and building tanks and giving alms in Gayá, Prayág or other sacred places. He who sings the praises on musical instruments and recites the Puránas frees himself from millions of sins. Spending the night in this way, in the morning call twenty-four Bráhmans and perform the worship of Vishnú and sacrifices. Then offer to the Bráhmans different kinds of garments, vessels, seats or beds, shoes, cows and many other things. Then worship twelve Bráhmans with their wives with offerings of garments, ornaments, and garlands of flowers. Then give to the Bráhmans twelve pitchers full of prepared food and the same number of pitchers full of water. If you give to each of the twelve Bráhmans a brown cow, then you are sure to get salvation. Then appease the religious guide, feeding him with choice food and offering him good garments and ornaments. Then walk round the images of Vishnú and his wife Lakshmí five times. While doing so repeat verses in praise of Vishnú. Then give all the offered things to the Achárya or high priest under whose directions the worship is performed. Then feed the Achárya. Then with the permission of the Achárya take your meals in company with your relatives.—*Rám Gharíb Chaubé.*

437. **Ceremonies performed at the Sinking of a Well.**—When a man intends to sink a well he enquires an auspicious moment from the Pandit to commence it. When that hour comes, he worships Gauri, Ganesh, Shesa Nág, earth, the *kudári* (spade), and the nine planets. After worshipping these deities the person himself begins to dig with the *kudári* five times, facing the direction the Pandit has prescribed. Then the labourers begin the work. When they have sunk, so far as to make water appear, an auspicious moment is obtained to put the *jamuat* or wooden support on which the brick structure of the well rests in the well. At the auspicious moment the person to whom the well belongs smears the *jamuat* with red powder in five places and ties grass (*dúb*) and thread (*rakshá*) on it, and then it is lowered down in the well. On this occasion a fire-sacrifice (*homa* or *hawana*) is performed and Bráhmans are fed. When the well has been sunk cow-dung, cow-milk, cow-urine, cow-ghi, Ganges water, leaves of the tulsí plant and honey are put in it before its water is made use of. Then a fire-sacrifice (*hom*) is performed and Bráhmans are fed. The same ceremonies are performed when a tank is sunk or a temple of Sívá erected.—*Rámgaríb Chaubé.*

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438. **Exorcising an Evil Spirit.**—At the Bombay High Court recently, the case of Imperatrix *vs.* Jamaludin Walad Jamal Saheb and others has been heard. This was an appeal from a decision of Mr. T. Hamilton, Sessions Judge of Dharwar, who in February last convicted the three accused of murder, and sentenced them each to transportation for life.

Mr. Justice Jardine, in disposing of the appeal, said:—We accept generally the view of the facts stated by the learned Sessions Judge. It has not been contended that the findings on the facts are not in accordance with the evidence. The woman Gidowa, whose age was under 18 years, had come from her husband's to her father's house, and complained of some pain in the back. At her own desire, and with her father's consent, she consulted the first prisoner, Jamaludin, who is an exorcist of spirits supposed to take up their abodes in people's bodies. Mr. James Campbell, the learned editor of the *Bombay Gazetteer*, has given us references to the Dharwar Volume 22, Appendix *B*, and the Kolhapore Volume 24, Appendix *D*, for information about the common beliefs of the people on the subject of these *bhúts*, or demons, and their exorcisms and other modes of cures. It is not contested that Gidowa did not consent to a certain amount of violence being used to her by the first prisoner to drive out the supposed spirit, which appears to have been looked upon as the ghost of some woman deceased.

We find no evidence showing that she consented to such great violence as was used. Jamaludin brought in the second prisoner, and he joined in beating her. She was also trodden upon and kicked. She seems to have simulated the departure of the spirit and to have run away, pursued by these prisoners; she fell down several times, and the beating and kicking were renewed. After this the third prisoner appeared from the village and joined in the assault, using his fists on her sides. Thereupon she died, and it is proved by the medical witness that there were many wales on her skin, and that the lungs and kidneys were ruptured. The Sessions Judge has sentenced all three prisoners to transportation for life as murderers. He finds that they had no actual intention to kill. The prisoners said they were "possessed" at the time, and were thus unable to recollect what they did. The first prisoner speaks to this possession being that of a spirit called Madár Sáheb; the other two appear to have professed to have the god Hanumán indwelling in them for the time being. But before the Magistrate the third prisoner denied that any such entry into him of a god had occurred. It has been argued here that this state of enthusiasm was an unsoundness of mind destroying the power of self-control, and that this condition resembles that of a man in an epileptic fit, or one of those people who in different ages or countries assert themselves, or are believed to be possessed by an evil spirit. It was argued also that Section 84 of the Penal Code about insanity entitles them to acquittal. But under Section 105 of the Evidence Act the burden of proving this exception lies on them, and we are of opinion that there is no evidence of unsoundness of mind. Their mere assertions that they were "possessed" by gods are not cogent; it may be that they acted in the way they did in order to give the patient more confidence. They do not appear to have lost self-control. Anyhow, it is admitted that their excited condition was one to which they attain voluntarily; and it is to prevent people by putting themselves into such states doing harm to others that penal laws are enacted. Then it was argued that Section 88 applied in their favour. But we agree with the Judge in thinking that there was such absence of due care and attention as makes that exception inapplicable. It is not shown that the treatment used had caused cures before; or that such great violence was at all essential to the cure. Thus the case differs from many of those where surgeons more or less unskilled have been tried for deaths caused under their risky operations. We drew attention to the case of emasculation, Queen *vs.* Baboolun Hijrah and others (5, Calcutta, W. R., 7) and of the snake charmers, Queen *vs.* Punai Fettama and another (3, Bengal L. R., 25, Cr. Sc. 12; Calcutta, W. R., 7, and I. L. R. (5, Calcutta, 351). The case at I. L. R., 14, Calcutta, 506, of an operation for internal piles was cited to us. It was argued that the offence, if any, was not murder, but culpable homicide or rash and negligent act resulting in death. In most of the cases this lenient view has been taken. On careful consideration of the findings of the Judge, we are of opinion that when the intention and knowledge of the prisoners as found by the Judge are compared with the definitions of the Penal Code, it results that the convictions should have been for culpable homicide under the last part of Section 304, and not for murder. (See the difference in the definitions as stated by Melvill, J., in Regina *vs.* Govind, I. L. R., 1, Bombay, 342.) We think also that this view of the nature of the offence is fully borne out by the circumstances shown in the evidence. We change the convictions of murder to culpable homicide not amounting to murder, and alter the sentence on each prisoner to one of three years' rigorous imprisonment."

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439. **Hoshyarpur—The Bhabras.**—The Bhábras of this district are a very curious class. They want special mention, for they are comparatively numerous in the town of Hoshyárpur, and many of the most wealthy and energetic traders here are Bhábras; they profess the Jaina or Saráogi faith; they worship Párasnáth, and have a temple built in his honour. They differ, however, from the strict Jainas, and consider themselves as good Hindús. They revere the Bráhmans, and some of them, as the *Khandairwálas,* wear the Bráhmanical thread and observe other Hindú practices. In respect of birth the Bhábras are Súdras. They are divided into two sects, *Pujeré* and *Dhundi.* Their priests are called *Púj.* The *Pujerés* worship in the temple and adore the image of Párasnáth, revere the Bráhmans, and observe other Hindú practices. These observances are not kept by the *Dhundis,* who do not worship the temple and image of Párasnáth though they profess faith in his name. The *Púj* or priests of the *Dhundis* go about with a piece of cloth fastened to their upper lips to avoid inhaling small insects. The Bhábras avoid eating and drinking in the dark, and always strain water through a cloth before drinking. Their priests (of both *Pujerés* and *Dhundis*) have a broom called *báhári,* with which they sweep the road before them to avoid the supposed guilt of killing insects by treading them under foot. They have a curious prejudice in not deeming it allowable to peel vegetables or cut up or prepare them for the pot: when cooked, however, they will eat them: and a Bhábra woman will ask her neighbour to send her some vegetables cut and ready for boiling.—*Coldstream in Settlement Report, p.* 35, *sq.*

ANTHROPOLOGY.

440. **Death in Pregnancy: A Kulu Custom.**—There is a curious custom in Kulu which does not, I am told, exist in the plains. When a woman who is pregnant dies, her husband is supposed to have committed some sin, and he is deemed unclean for a time. He turns Faqir and goes on a pilgrimage for a month or so, and, having bathed in some sacred place, is again admitted into caste. The woman is buried, the child being first removed from the body by men of the Dági caste. The death is not considered a natural one under any circumstances.

I know of no parallel. Cf. Frazer *Golden Bough, p.* 239, *Vol. I.—H. A. Rose, Kulu.*

[Compare the Churél legend.—Ed.]

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441. **Arrow Poison.**—Miss Isabella Bird in her very interesting book, *Unbeaten Tracks in Japan,* describes the arrows and arrow-poison used by that remarkable people, the Ainos of Japan.

The arrow-poison used by them would appear to be a paste made from the root of *Aconitum japonicum,* a variety of Monkshood, whose tall spikes are adorned with blue flowers. "The root is pounded into a pulp and mixed with a reddish earth like an iron ore pulverised, and again with animal fat before being placed in the arrow." "They claim for it that a single wound kills a bear in 10 minutes, and that the flesh is not rendered unfit for eating, though they take the precaution of cutting away a considerable quantity of it round the wound."

The poison is placed in a soft state in an elongated cavity on one side of the point of a bone arrow-head: fully half a teaspoonful of the poison is inserted in the cavity and dries there. The bow is a rude branch or sapling, with the bark on, and weak and inelastic.

They also use these poisoned arrows in bow-traps for bears.

"The Ainos say that immediate excision is the only cure for the poison.

The subject is interesting just now from the fact that a British force is at war with an enemy, the Abors, who use arrows poisoned with aconite.

The knowledge of aconite as an arrow-poison is spread all over India and Assam.

I found the Meris, about Sadiya, used it for their tiny cross-bow arrows.

It is curious that the Nagas, who are well acquainted with the poison, and also use cross-bows, are sufficiently chivalrous not to use poison on their arrows.

I fancy a good deal of the efficiency of the arrow-poison depends on the freshness of the root employed in India. The poison is generally very rudely placed in a heart-shaped lump behind the head. A good deal is knocked off on impact of the arrow, and some would be wiped off by clothing or fur.

Various prehistoric bone spear-heads are figured in the *Reliquæ Acquitanicæ,* which show grooves which were at the time rightly supposed to be intended for poison.

The Baigas of the Renr river about the falls of Rakas Ganda, in the Mirzapur district, make poisoned arrows very perfectly. The arrow-head is an equilateral triangle with niche sides, thin and flat, with well marked wittles (barbs). The tang of the arrow is about 7 inches long and fits loosely for an inch into the shaft of the arrow. The remaining 6 inches of exposed tang are then carefully wound round with loosely-twisted cotton cord saturated with aconite paste, and the remainder of the poison is then plastered on so as to make this part of the tang about the same diameter as the shaft of the arrow: though it sometimes exceeds it, forming a bulbous spindle tapering to the head and butt of tang.

I also procured a very curious iron arrow-head in South Mirzapur, formed on the principle of the screw, and which would, like the Zulu Kafir assegai, cause the arrow to rotate without any feathering. It is in fact made on the same principle and has the same section, and will be described in the forthcoming Number of Part III, Anthropology of the Journal of the Asiatic Society.—*J. Cockburn.*

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442. **Poisoned Arrows.**—When properly applied, aconite is a terribly swift poison, and it has had this reputation from the earliest times in the hilly districts of Northern and North-Eastern India. An old authority, Dr. O'Shaughnessy, who, with Pereira, seems to have made the first important experiments with the root of *Aconitum ferox,* known in the vernacular as *bish,* states that the root of the species is highly poisonous, equally fatal when taken internally or applied to wounds, and he gives some very striking cases of sudden death from its external application. A tiger shot with an arrow tipped with aconite, and not by any means wounded in a vital part, was found dead at only sixty yards from the spot. In the hilly districts of Northern India, it is still used by savage tribes for poison-

ing arms for the destruction of wild beasts, and in some parts it is believed that "its effluvia will even poison the air when the plant grows in abundance." Dr. O'Shaughnessy also relates how 1-10th of a grain killed a goat in 12 minutes. The preparations used for poisoning arrows must, it seems, be fresh if they are to have a speedy result; and it is therefore reasonable to suppose that the Abors had a stale supply for their arrows in the recent unpleasantness with our troops. At any rate the toxic qualities noted by old historians were absent in the case of men wounded by the alleged poisoned arrows.—*Indian Daily News.*

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443. **Native Problems in Arithmetic.**—A recent issue of the journal contains some arithmetical problems of Bundelkhandi origin. I send a few problems to show that they exist in all parts of the country. I know many such problems, but the following will serve as specimens:—

Phúlon gin ke chali jo málin
Dekhe Shiv ke thán,
Chár daroze ja men bane
Uc'há sá makan.
Phúlon se kuchh Shiv par dhyáye
Baki rahá so dúne páye.
Isi ríti se cháron taraf jhánkí
Akhír dekhe tokari baki.
Kai phúl honge bolo sakhi
Ginte, ginte jo wah tháki.

"A female gardener took a number of flowers and came to a Shiva's temple. It was high and had four doors. A few flowers she offered to God, but she found out that the remaining flowers had doubled. In this way she offered the same number of flowers at the other doors. When she had offered flowers at the last door none were left in the basket. Friend, tell me what was the original number of flowers and the number which she had to count at every door."

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444. **Answer to the above.**—

Chár chár jo usne kahá
Usi ríti gún chowgúna rahá,
Makán jo kam usme kará
Phúlon se wah tokará bhará.

As she said "four, four" as to the number of doors, so multiply four by four. Deduct one, the number of the house, and the remainder 15 was the original number with which she started.

From 15 she offered 8 to God at one door and the remainder 7 became 14 by God's favour. At the next door she offered 8, and the remainder 6 became 12. At the third door she offered 8, and the balance 4 became 8, and in fourth door the remainder was nothing.

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445. **Gurkha Problem.**—

Eká mánus le kamal kan tipyo
Pújá kari chár ko.
Tisro la Hari ko, pancholi Shiv ko
Chouthyáyi le Devi ko.
Chatto aush garib gurub kan pujyo
Baki rayá chha kamal,
Banki, banki rayá kati bujhi ganyo,
Lekho kari lejo bhanyo.

A man had a certain number of lotus flowers. He worshipped Hari with $\frac{1}{3}$, Shib with $\frac{1}{5}$, Devi with $\frac{1}{4}$, poor men with $\frac{1}{6}$ of the total number. He had 6 lotus flowers still remaining. Now calculate and tell me what was the original number?—

Answer: 120. Of course, this is a simple problem, but it is interesting to see them in Ghurká dialect.—*Pandit Janardan Dat Joshi.*

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446. **Garhwal—Peculiar Ceremony.**—The people of Garhwal have a queer custom known as the *Badwár* ceremony. The word is derived from Bádí, a Himalayan caste that practise jesting, dancing, &c., because a man of this caste is the principal actor. I am disposed to think that it shows traces of being a relic of a custom of human sacrifice or self-immolation *pro bono publico.* Bi-annually, when either harvest is growing, they hold a festival in which a stout rope of grass, an inch and-half in diameter and 750 feet in length, is attached from above down the side of a hill to the level below. A rough wooden saddle is next prepared and fitted to the rope by the latter being passed through a hole in it which fits pretty truly, at the end of the rope a blanket is rolled round for its whole length. The performer is always a Bádí Dom. He is bathed in the Ganges, rubbedwith oil and turmeric, and purified generally. His forehead is covered with a paste of rice and turmeric, and he is attired in a white shirt, a pair of white drawers, a white handkerchief tied round his head, and holds a white handkerchief in his hand. At the appointed hour great crowds arrive. The man is carried up to the top of the rope on the shoulders of the headman of the village, and is seated on the saddle. His wife and family stand at the foot of the slide and weep and lament vociferously. Two bags of sand,

weighing about 10 lbs. a piece, are attached to his ankles to keep the balance true and weight him, and he is let down on the run, hair and handkerchief flying, and white clothes fluttering and locks, so a native spectator informed me, "rather like an angel." The blanket mentioned before now acts like a spring buffer, and a most perfect buffer it is too, worthy the consideration of those interested in fire-escapes. The coiled blanket, too thick to enter the hole in the saddle, ruffles up and forms a strong woollen spring. As soon as the man comes down, great joy is exhibited by his relations, and the presiding functionary throws a blanket over his head: this is owing to his hair having turned exceedingly valuable, to say nothing of the stuff on his forehead and the sand in the bags. The former he scrapes off and holds firmly in his hand. It is confidently believed that, were it not for these precautions, the man's head would be plucked as clean as a caper by the excited crowd. As it is, besides the subscribed present of a pair of gold earrings for himself with a mohar and a nose-ring for his wife, all hands make him presents, and having pulled some hair off his aboriginal head, he presents each donor with a few hairs. He is carried off to the village on the headman's shoulders, and then the earth in the bags and the stuff from off his forehead is distributed among those that want it.

Not only is the whole ceremony supposed to have a beneficial effect on the crops and prevent calamities, such as pestilence and famine, but the hair is much prized by persons suffering from disease and childless persons. Before the Bádí mounts the saddle, he invokes his ancestors on the top of the hill to see him safe down, and uses rather strong and abusive language in his address to them, mingled with some chaff. All are supposed to pray for the safe descent of the Bádí when he is cut loose, and two kites must hover over his head before this is done.

The people, I am told, used in former times to kill the man if he bungled the descent or met with an accident in which he was not killed outright, and anything of this sort is looked upon as a very bad omen.

The ceremony is only performed now in Foreign Garhwál and not in British Territory, where it is said to be forbidden owing to the danger to human life, and the natives have it that the Rája is rendered liable to the British Government to pay Rs. 1,000 per every man killed. This last seems improbable, and I am sorry that I am not just now in a position to give the sober truth. There is said to be a peak near Badri Nath, off which pilgrims used to jump and sacrifice themselves; but this is no longer permitted, and I should not be surprised if the present ceremony is what remains of a custom of human sacrifice, particularly where the life of a Dom is concerned. The ordinary human sacrifice to *Káli* was practised in Garhwál before British possession.—*William Cockburn.*

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447. **Tonsure Ceremony among Bejal Seths, a sect of Dilwali Khattris.**—The celebration of this ceremony among this sect is a very peculiar one. It is invariably performed at the door of the house, and when the family barber prepares to shear the child's hair, two persons disguised as Mughals, one having a bow and arrow in his hand, and the other a shoe, stand close to him. They remain in this posture until the shearing of the child is over. The child then enters the house, and the females of the family, when they see him with his hair shorn, begin to beat their breasts and cry "*Hae! hae, mera kin munda, Sethon jaya kin munda:*" "Woe! woe! who shaved my son, who shaved the son of a Seth?" They regard, or pretend to regard, that day an unlucky one, and observe a kind of pretended mourning for the next twenty-four hours. The daily food is not cooked on that day, and even the lamps of the house are not lighted by the members of the family, but by a neighbour. Curious and laughable as this ceremony may appear to be, it has not sprung up without a cause. It has its origin in the following story:—

"Once upon a time the son of a poor Seth had on account of the poverty of his parents passed the prescribed age of tonsure, and having been not properly looked after, was suffering from lice which had grown in abundance over his head. He was one day seen weeping and crying bitterly from the pain they occasioned him on the road by two Mughals, who felt compassion for the poor child, and having by chance met a barber, ordered him to shear the hair on the child's head then and there. The barber knowing that the object of their compassion was the son of a Khattri, who could not be shorn without the formal ceremony, refused to comply with their demand. The Mughals seeing that the barber was obstinate in his refusal thought it advisable to use force, and one of them gave him a good beating with shoes and the other pointing his arrow threatened him with instant death if he failed to shave the child on the spot. The terrified barber had no alternative left him but to cut the child's hair without further loss of time. When this had been done, the Mughals let the barber go and told the child to take his way home. The child accordingly returned to his house with his hair thus shorn. The female members of the family were shocked at the child's appearance, and thought this unceremonious shearing of his hair a very unlucky circumstance.

They all began to beat their breasts and burst into painful lamentations, saying in the Panjabi language:—"*Hae hae! mera kin munda, Sethon jaya kin munda:*" "Woe! woe! who shaved my son, who shaved the son of a Seth?" It was a day of regular mourning for the whole family.—*Durga Prasad Kakhar.*

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448. **Hoshyarpur—The Sainis.**—Some good stories are told of the thrift of the Sainis. When one was returning home one November evening with a bundle of rice on his head, his path lay across a morass in which he got bogged. He had the alternative of putting his bundle down and extricating himself, or waiting till some one came to help him out. But if he took the former alternative, the rice would be spoilt: so he decided to take the latter, and spent the cold November night in the bog until extricated next morning. The family is called *khuban* (or bogged) to this day. Again, a Saini widow woman, who owns land on a public road, has lately started a small guest-house, where she entertains carriers who stop for the night with their cattle or donkeys; and having supplied food to the men, appropriates the manure of the cattle to her fields. But her hospitality is given with discrimination: a foot-passenger, who has no animals to supply manure, goes supperless to bed.—*Settlement Report, p.* 56.

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449. **Jalandhar—The Hindu Jats.**—The Hindu Jats are generally disciples of Pír Sultán Sarwar of Nigaha on the Deraját frontier, and are distinguished from the Sikhs, chiefly by the use of tobacco and shaving their heads. They are called Mona Jats in contradistinction to Sikh Jats. Many of the Jat clans lay claim to a Rájput origin, while others have no tradition of any period when they were other than Jats. A few only of the older clans have no traditions of their first settlement in this Doáb. Some came from the neighbourhood of the Ganges or Delhi, others from the Rechna or Bárí Doáb, and a few say they came from Garh Ghazni, which they believe to be the city and fort of that name in Afghánistán, though the name may really be a reminiscence of the Gajni or Gajnipur, the site of which has been pointed out by General Cunningham near Ráwalpindi. They are sub-divided into an enormous number of clans (*got*), but very often the name of an *al* or sub-division of a *got* is taken for the name of the clan. Large tracts of country, each occupied by villages of one *got*, are not found here as they are in other parts of the country.—*W. E. Purser, Settlement Report, p.* 73, *sq.*

450. **Bahraich—The Rakhauna tenure and its European analogies.**—It has not unfrequently happened that claims have been preferred by members of the old cultivating community to certain plots of meadow land as pasture grounds. The right is never claimed as a general one over all the waste land in a village, but a particular area, a portion of such waste, is always named. The meaning of the word *rakhauna*, which is land set apart, would support the idea that separate portions of the waste were then made over to, or rather retained, by the *ex-zamíndár*, when his property was merged in the lordship. The holder of this *rakhauna* would have the exclusive right to graze his cattle thereon, to cut the thatching grass, &c., but it is uncertain whether he would be allowed to break up the land for tillage or not. My enquiries lead me to believe that this was not permitted, and that the holder of *rakhauna*, so breaking it up, would be liable to pay full rent on it. In this instance we have the "common mark" in England wherewith to compare it. Sir H. Maine (*Village Communities*, p. 92) quotes Marshall's description of ancient commonable lands:—"On the outskirts of the arable lands, where the soil is adapted to the pasturage of cattle, one or more stunted pastures, or hams, were laid out for milking cows, or other stock which required superior pasturage in summer." Let us suppose, when one of these English "commonties" passed under the yoke of the lord, and the township became the manor, that the freemen of the community besides retaining their portion of the arable mark (then *sír*) succeeded in retaining these stunted pastures (*rakhauna*), and we have the parallel exact. The lord, we may be quite sure, would resist any attempt on the part of the freemen to bring these pastures under tillage without his express permission, which, if given, would probably be accompanied by stipulations as to rent, &c., more stringent than those already in force regarding their "free tenemental acres." It is not impossible that in this we may have the key to the difficulty met with by Sir H. Maine in the fact that intermixed with the tenemental or freehold lands are found many large tracts which are copyhold of the manor, while some are also held by the intermediate tenure known as "customary freehold." May not these intruding tracts held on these base tenures have originally been the *rakhauna* of the freemen, subsequently brought under cultivation under special provisos?—*Settlement Report, p.* 102, *sq.*

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451. **Gya—The Dusadh Legend of Rajgir.**—There was a Dusádh living in Rajgir, whose daughter used to take the household pigs out in the field to feed. It happened that as she was so engaged on the day of the full moon of a

certain great festival, she saw a Bráhman walking on very rapidly. On questioning him he replied that he was going to bathe in the Ganges on the full moon. The girl replied: "You cannot possibly reach the Ganges in time, but if you believe me, and your mind be full of faith, this is the exact moment of the full moon, and here is a pool (in which her pigs were wallowing), dip into it, and you will realise the full fruits of bathing in the Ganges at this auspicious moment." The Bráhman did as desired, and when he was in the pool, she said: "Now is the exact moment: dive in, and see what you will get." The Bráhman did as desired, and found the bottom full of valuable gems, of which he clutched a handful and came up. "Dive again," said the girl. He dived again and found only mud at the bottom. "You see," said the girl, "that I told you only truth, when I said you will be too late if you go to the Ganges, for at the moment of your first diving the moon was at its exact full, and you got your reward." The Bráhman was astonished, and seeing her as lovely as she was wise, proposed marriage. She referred him to her father, who refused, saying, he could not presume to ally his daughter of low caste to a high caste Bráhman. The Bráhman thereupon threatened to kill himself, and the Dusádh, fearful of incurring the guilt of a Bráhmacide, consented after consulting his friends. The marriage was duly solemnised, and the girl then taught her husband to ask no dowry of her father, except a particular cow, a particular pig and a particular parrot. The Dusádh on bidding his daughter good-bye and godspeed when they were departing, desired his son-in-law to ask for any gift he chose. The Bráhman refused, but being pressed, he bound the Dusádh by a promise to grant his request, and then asked for the cow, the pig and the parrot as he had been taught. The Dusádh was taken aback, but, bound by his promise, he was obliged to give them up. With these the bridegroom and his bride departed. The parrot was an extraordinary one, as he used to go daily to Indra's Court and bring the news of what took place there to his mistress: the pig was the leader of all the pigs in the country, and the cow was no other than the famous Surabhi, the cow of plenty. One day the parrot told his mistress that Indra had given orders that during the approaching rainy season it should rain nowhere in the district, except on the sterile hills and stony valleys of Rájgir. The girl hearing this immediately called her pig, and directed him to dig up the whole of the stony valleys and hill slopes of Rájgir: the pig, with the aid of his subject pigs, did as desired. She then directed her husband to go and scatter paddy in all these dug-up places, explaining the object to him. He did as desired. When it rained the paddy seed sprouted, and the whole of stony Rájgir was full of paddy, while outside not a blade of paddy was to be found owing to want of rain. It being reported to Indra that within Rájgir enough of paddy had been grown to avert famine, he ordered an army of mice and rats to be sent to destroy the crops, but the girl, informed of this order by her parrot, got her husband to procure an army of cats as guard: when it was reported to Indra that this plan of destroying the crop had failed, he directed that, when cut each load of the paddy sheaves should produce only 1¼ sers of clean paddy: the girl informed by her parrot of this order, directed her husband to make bundles of only two stalks of paddy, each tied end to end. The order of Indra having already gone forth and being therefore irrevocable, each bundle, consisting of two stalks of paddy, produced 1¼ ser of paddy, Indra informed of this, and seeing himself outwitted, ordered a furious storm to blow and scatter all the paddy that had been threshed out ready for storing. The girl informed of this, and being aware that no wattle and daub could avert the storm, should she for safety build such to store her paddy in, directed her husband to dig the deep moat now seen in Rajgir round the wall near the foot of the hills. When the storm came, it naturally blew all the paddy down the slopes into these trenches, where it lay snug till the storm had blown over. Thus was the country saved from famine through the talents of this girl, in memory of whom the pool where her pigs used to wallow in the southern defile at the south gate of the hill girt city, was named Báwan Ganga (the fifty-two Ganges).—*G. A. Grierson.*

FOLKTALES.

452. **The Faithful Son of the Wazir.**—There was once upon a time a Rája, who had an only son, who had as his sworn companion the son of the Wazír. Both of them were married, but for a long time had not visited their wives. So they set off together for this purpose.

When the Prince arrived at his wife's house she received him with much affection, and when it was night he went to the inner room, but he wanted that the Wazír's son should sleep close by behind a curtain. It was the custom of the land when a bride approached her husband that she put on her finest dress and brought in various things as an offering to wave over the head of her lord.*

But before she went to him she remembered that she had not given food to the Bábájí.† So she took some meat in a dish and with a lamp in her hand went behind the palace where Bábájí lay. When he saw her he cursed her and said:

"Why are you so late in coming?"

"I was attending a guest who has come to-day."

"Dost thou love him more than me?"

"No, of course you are first of all, and how can I convince you of my love?"

"Bring me his head, and I will be satisfied."

The Wázír's son heard all this. Then she went in, seized her husband's sword, cut oft his head and brought it to Bábájí. When he saw her he struck her on the leg with his red-hot pincers and said:

"Evil one: when you are faithless to your husband how can you be true to me?"

She ran back out of her senses with remorse and cried: "The Wazír's son has killed my lord."

He was seized and delivered by the Rája to the hangman. As he was being led away he said:

"The Rája is a wise ruler, but he has no justice in his heart?"

"How so?" asked the Rája.

"Send for the Bábájí and inspect the mark on the leg of the Princess," he said.

So the case was proved against them and both were put to death, and at the request of the Wazír's son he was allowed to take away with him the corpse of the Prince. So he took it to the house of his own wife. There he was received with great honour, and that night, when his wife dressed in her best clothes and taking an offering was about to visit her husband, a jackal howled. The girl put down the dish, blew out the lamp and went into the jungle.

"Why did you interrupt my love?" she asked. The jackal answered:

"Thy husband is grieved to death at the loss of his friend, and if he cannot be restored to life, your husband must die also."

She went back, and coming to her husband asked the cause of his grief. When he told her, she said:

"Cease your grief. I will find a remedy. Bring the corpse of your friend to the tank at the back of the house, and I will give him medicine which will restore his life." The Wazír's son next night brought the corpse to his wife at the tank. She told him to join on the head close to the trunk as it was in life. Then she covered it with a sheet and began to pray to Deví, but she told her husband to go and hide himself in the temple close by. Immediately Deví appeared and said to the girl:

"Why didst thou summon me hither?" She answered: "Mother! I have troubled thee because a servant of thine has died, that thou mayest restore him to life."

Párbatí Deví went at once and stood over the corpse. She cut her little finger and let some of her nectar-like blood fall upon it. She immediately disappeared and the Prince came to life. He embraced the Wazír's son and learnt what had happened. So they returned with the girl to her house, and the Prince offered to marry her sister. When the marriage was over, the Prince and the Wazír's son started for home with their wives.

On the way they rested for the night under a *pípal* tree. The Wazír's son was awake and heard a pair of parrots talking. Now, he was learned in the language of birds. The parrot said to his mate:

"All these people who are resting here will die son."

"How?" inquired his mate.

"This tree will fall on them and they will be crushed, unless they move away at once. But they will undergo more danger later on. The flood will overtake them, and unless they hasten they will be drowned. And then when they reach the palace the iron lintel of the gate will fall and crush them."

"How can this be avoided?" she asked. "They should make a gateway of flowers and enter the palace beneath that." "And how can they learn this?" she asked. "If any one knows our language he can tell them. But if he disclose the secret he will be turned into stone."

Next morning the Wazír's son selected two horses, fleet of foot, and he and the Prince with their wives mounted them. He made them ride swiftly over the dangerous ground, and just as they passed the flood rose over it. The Prince asked:

"How did you know this?"

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* The arti or *parachhan* to repel evil spirits.

† A respectful term for a Faqír.

But he gave no answer. When they got some distance further the Wazír's son asked the Prince to wait, and he went on ahead and replaced the iron frame of the gate with an arch of flowers. As the Prince entered this fell upon him. He entreated the Wazír's son to disclose the secret of these events. For a long time he refused to speak. At last he was obliged to disclose the talk of the parrots. Then he was immediately turned into stone.

The Prince paid no need to this and spent his time in idle amusements. At last a daughter was born to him. On this occasion, as the family gods were being worshipped, the Wazír's son in the form of a stone came rolling into the temple. The Prince asked what it was, and the servants told him that it was the son of the Wazir. So he sent for his wife and asked her how her husband could be restored.

"Kill your daughter and drop her blood on him," she said. "Then he will regain his human form, and I promise to restore your daughter's life." This was done. The Wazír's son regained his original form, and his wife by worship of Párvatí restored the child to life. And then they all lived happily.

[A folktale told by Bhawáni Prasád, village accountant of Mirzapur: recorded by Pandit Rám Gharíb Chaubé.

This is the oriental version of the European story of Faithful John. (No. 6. of Grimm's *Household Tales*, who gives numerous European parallels—II., 348, *sq*.) In its Indian form we have it as "the story of the Prince and the merchant's son who saved his life" in Somadeva (Tawney *Katha Sarit Sagara*, I, 253, who compares the story of Víravara in the Hitopadesa and in the Vetálapanchavinsati (chapter 78). This is "Ráma and Laxman, or the learned owl" of Miss Frere's *Old Deccan Days*, p. 66, *sq*.]

453. **The Princess who would not speak.*** —There was once a Rája who had a daughter, who would not speak to anybody. Her father was in great trouble about her, and tried many physicians, but no one could do her any good. Then he made proclamation that if anyone could cure her, he should have her hand and half his kingdom. But he added this condition that whoever failed should forfeit his life and goods. No one for a long time would accept the Rája's terms, until at last a young Prince agreed to try. So he had to give a bond accepting the terms of the Rája, and then he was taken into the presence of the Princess.

Now the Prince was a great magician, and without the Princess seeing him, he managed to throw some of his magic powder on the bed on which she lay. Forthwith the bed began to pinch her horribly, and she could restrain herself no longer, and cried out:—

"Why does this bed pinch me so horribly?" "What is the use," said the Prince, "of your trying to keep yourself from speaking, when you cannot even control your own bed?" "I only wish I could burn it," she said.

When the watchmen at the door heard her they struck the big drum once and called out:— "The Princess has spoken." But she would not speak again. Then the Prince said:— "Whether you speak to anyone else or not, you must speak to me because you have spoken once." But still she said nothing. Then the Prince threw some of his magical powder on the lamp which hung on the wall, and the lamp called out:—"What is the use of troubling about such a fool? She has just spoken to you and now she won't speak again." "I will get you smashed, you lamp," she cried, "If you dare to say another word to me."

The watchmen heard her and gave another blow to the drum, and called out:—

"The Princess has spoken a second time." Then the Prince threw some of his powder on the door, and the door called out:—"She is a fool. Do not trouble about her. She spoke just now and still she won't speak again." "If you dare to address me again," she cried, "I will have you burnt to ashes."

The watchmen beat the drum again, and called out:—"Listen, oh people, the Princess has spoken again." But she would speak no more, and the Prince threw some powder on the window, and the window said:—"Prince, why are you troubling to make her speak? She is surely dumb." "If you say that again," she cried, "I will have you flung upon the dung-hill."

The watchmen struck the drum again, and called out:—"Listen, oh people, the Princess is certainly speaking." Then the old Rája, who was outside all the time, came in and said to the Prince:—"There is no doubt about it. Take her away and marry her straight off, and half my kingdom is yours." So the Princess had to give in, and the Prince married her. And ever after she spoke like anyone else, and they were as happy as their friends could wish them to be.

[In the original the name of the Princess is Anbolí Rání.—Ed.]

454. **The Wise Raja of Harbangpur.†**— Once upon a time there was a Rája in the city of Harbangpur, who gained the name of Chaupat or Topsy-turvy.

One day a Guru and his disciple came to the city and, after they had bathed, the Guru sent his disciple to the bazar to buy food. The disciple replied:—"I will go. If the people of the

* A folktale told by Akbar Sháh Mánjhi, of Manbasa, Dudhi, Mirzapur.

†A folktale told by Akbar Sháh Mánjhi, of Manbasa, Dudhi, Mirzapur District.

city believe in God (*Thákur*) and religion (*dharm*), I shall soon obtain sufficient alms to support us. Meanwhile, Bábájí! light a fire and smoke your hemp (*gánjá*)."

The disciple went to the bazar and there he saw a green-grocer woman (*kunjrin*) who was calling out:—"Buy vegetables! buy vegetables! only two pice a *ser!*"

When he went on a little further he heard a grain-seller shouting out:—"Who will buy flour, pulse, *ghí*, rice and spices? All two pice a *ser!*"

He was amazed at this, but when he went on a little further he heard a confectioner cry, "Sweets! sweets! every kind of sweets! only two pice a *ser!*"

The disciple asked the merchants:—"Is there not some mistake that everything is offered at the same price?" "No," they answered. "In this city, under the great King Topsy-turvy, everything sells at one price, two pice a *ser*."

The disciple was delighted to hear this, and returned and told the Guru. The Guru answered:—

"My son! you should leave this place. Do you not know the proverb: 'When everything white, be it camphor or cotton, is the same, never stay in such a country.'"*

The disciple answered:—"This seems a good city and I will not leave it." "Well, I am going," answered the Guru, "but I will stay in the neighbourhood and watch over your welfare."

So the Guru departed, and the disciple remained in the city, where he rapidly grew fat on the cheap food which he was able to procure in abundance. One day, one of the city watchmen reported to Rája Topsy-turvy that a thief had died owing to the wall of a house in which he was committing a burglary having fallen in upon him.

The Rája ordered the owner of the house to be fetched before him.

"Why," demanded the King. "Did you build the wall of your house so badly, that it fell in and killed the thief?"

"The fault was not mine," he pleaded, "but that of the mason who built the wall." "You can go," said the Rája, "but let the mason be called before me."

When the mason was produced, the Rája asked: "Why did you build the wall so badly, that it fell and crushed the thief?" "Your Majesty!" pleaded the mason, "the fault does not rest with me but with your daughter, who passed by as I was building it, and the tinkling of her anklets so distracted me that I was unable to build the wall properly."

* *Swet, swet—sab ek sé jahán kapúr, kapás: Aisé des kudes men kabhún na kíjé bás.*

"You can go," said the Rája, "but let my daughter be called before me."

"Why did you distract the attention of the mason and make him build the wall badly, which fell on the thief and crushed him to death?"

"I am not to blame," said the Princess. "The goldsmith is to blame in making such pretty anklets that their jingling distracted the mason."

"You can go," said the Rája, "but let the goldsmith be called before me."

When the goldsmith appeared, the Rája demanded: "Why did you make such pretty anklets for my daughter that their jingling distracted the mason and caused him to build the wall so badly, that it fell on the thief and caused his death?"

The goldsmith answered:—"I am a very thin, weak man. What will you gain by having such a scarecrow as I am executed?"

"All right!" said the Rája, "we must have a fat man hanged. So bring me the fattest man you can find."

The watchman went out and came on the disciple, who by this time had become the fattest man in the city.

"Come along," said the watchman, "to the King and be hanged."

The disciple asked:—"What fault have I committed?" "Bábájí," he said, "you are the fattest man in the city, and for this you are to be executed."

So the disciple, loudly appealing to Thákur (God) for protection, was hauled off to the Rája.

Just then the Guru arrived, and seeing him in this plight, said:—"Why? What is the matter?" "I am about to be hanged simply for being fat. What sort of justice is this?"

"This is the justice of Harbangpur," answered the ascetic. "Did I not tell you that evil would come when everything was sold at two pice a *ser?* Now you must look after yourself."

The disciple said:—"This is the result of neglecting thy words. Now save me!"

"I cannot go with you before the Rája," said the Guru, "but when you are being taken to execution, I will say that they may hang me in your stead. For whoever is hanged to-day will go straight to Swarga (Paradise)."

So as the disciple was being taken to the gallows, the Guru met him and began to dispute with him, saying, "You must hang me." "No," said the disciple, "I am the man to be hanged."

The news of this quarrel reached the ears of the Rája, and at last he said:—"If this is the lucky hour for being hanged, I will be hanged myself."

And hanged he was in due course, and no one lamented for him.

[The Rája of Harbangpur or Harbongpur is a well known character in Folklore. The word means "the City of Confusion." It has been located on the Ganges at Jhúsi near Allahabad. Sir H. M. Elliot (*Supplemental Glossary, p.* 466, *sq.*) gives various stories of this Rája, and quotes the proverb:

Andher nagarí, be bújh Rája.
Taka ser bhájí, taka ser khája.

[A blind city, a foolish Rája.
Vegetables and sweets, both a ser for a pice.]

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455. **The Prince and the Thugs.***—There was once a Rája who became tired of the world, and became a Faqír: but this life did not suit him, and at last he took service with a grain-parcher,† and used to stoke his oven. There the maid-servants of the Rája of that city came to get their grain parched, and, admiring his beauty, they told the Princess. She asked them to bring him before her, but they said:—"Mahádeví,‡ how can a grain-parcher come into thy presence?" So she went herself in disguise, and when she saw him, fell in love with him: and she used every day to pray to Deví to give her the grain-parcher as her husband. After a year or so the Rája determined to hold the Svayamvara, so that the Princess might make her own selection. When the Princes were assembled, she threw the garland of victory § over the Bharbhúnja, and though the Rája was astonished and disgusted, he was obliged to accept him as his son-in-law.

After a time the Princess became in child, and just then her husband received a letter from home, saying, that if he wished to save his kingdom he must hasten there. So he gave the Princess a ruby, a sword, a rupee and a handkerchief, and said: "If your coming child is a son, give him these things, and he will be able to find me, wherever I am, by means of these."

By-and-bye the Princess had a son, and as he grew up, the boys used to taunt him as he had no father. At last he went to his mother, and after much pressing she gave him the things and he started off in search of his father.

On the way he met a man, who asked him where he was going. But the Prince deceived him, and then the man gave him a leaf and half a leaf, and said:—"Make these over to my comrades, who are behind."

* A folktale told by Mádho Prasád, clerk in the Collector's Office, Mirzapur.

† *Bharbhúnja.*

‡ Great Deví, a title of respect.

§ *Jaymál.*

The Prince suspected that the leaf meant his ruby and the half his rupee; so when he met the man's comrades he said to them: "Brothers! a man met me on the road and gave me half a leaf for you."

Then these Thugs began to discuss whether they should murder him or not for the sake of a rupee. At last by the advice of a cunning one-eyed member of the gang, they released the Prince. By-and-bye the Thug who had given the Prince the leaf and the half leaf came up, and when he heard how the boy had deceived him by his cunning, he and his comrades followed in pursuit. The Prince, hearing them coming, buried his property and hung himself from the branch of a tree. The Thugs came up, and believing him dead slashed him with their swords and went away. When they departed, the Prince loosed the rope and came down from the tree. He went on to a city, where an old woman gave him shelter. She went off to search for a *Baid* to attend to him. The Thugs, hearing her enquiry for a physician, said they would treat him and would come at midnight. The Prince heard them and made his escape. The Thugs saw him, but just then the Rája's equipage passed by and the Prince shouted, "Thug! Thug!" and they ceased to pursue him.

Then the Prince put up in a house opposite to that of the Wazír. The Wazír's daughter used to sit on the roof reading, and she and the Prince soon fell in love, and he used to visit her. Some one told the Wazír, who had the Prince arrested and brought before the Rája, when he was condemned to death. Just as he was going to the scaffold, he remembered the things his mother had given him, which it was useless to conceal any longer, so he made them over to the Rája, who was his father. He was reprieved and acknowledged as son of the Rája, married the Wazír's daughter, and succeeded to the kingdom when the Rája died.

May Parmesar restore our affairs as he restored his!

[This tale combines many familiar incidents:—

(1) That of the forgotten bride and son cycle, of which we have an example in "Núr-al-din Ali and his son Badr-al-din Hasan (Lady Burton: *Arabian Nights*, Vol. I, p. 172, *sq.*).

(2) The Svayamvara or public choice of a husband, of which numerous instances are quoted by Temple.—*Wide-awake Stories, p.* 430.

(3) Pretended death. We have this in another of this series "The Four Fools," and compare Tawney (*Katha Sarit Ságara*, Vol. II, p. 109).

(4) Marks of recognition of hero: see reference collected by Temple, *loc cit*, p. 416.

456. **The Tale of the Four Foolish Pandits.***—There were four Pandits in a village. One was a physician, the second a grammarian, the third a logician, and the fourth an astronomer. The four went to seek employment at the Court of a Rája. When they arrived at his capital, they thought it wise to eat their dinner before they attended on the Rája. They decided to make arrangements for their food, and said to the grammarian: "If you will act as cook, your knowledge of grammar will come of use."

As the physician was skilled in botany, he was asked to purchase the vegetables.

To the logician was entrusted the purchase of the *ghí*, as his skill in argument would aid him in making a good bargain.

The astronomer was asked to select an auspicious time for the meal.

All four accepted the tasks assigned them, and set about doing them.

When the rice began to boil, a sound came out of the pot like *bhad-bhad.*

The grammarian called out "This is not the correct word. It should be *bad-bad.*" † So he threw a handful of dust into the pot.

The physician said: "I do not like the vegetables in the market. But there is nothing so good for a man as *ním* leaves." ‡ So he bought a lot of them.

The logician purchased some *ghí* in a leaf saucer,§ and as he was going home he began to think: "Does the *ghí* protect the saucer, or the saucer the *ghí* ?"

To remove his doubts he upset the saucer and spilt the *ghí*. So, regretting his folly, he came back empty handed.

The astronomer by his calculations found that the only lucky time for eating was midnight. At midnight the four Pandits sat down to dinner, and finding the food spoilt had to go to bed hungry.

Then the astronomer said:—"This is the only lucky hour to call on the Rája."

They went to the palace, and finding the gates closed made their way in through a drain. By this they dirtied their clothes, so they determined to have a bath. They could find no water, and one said: "The Rája's wife is as pure as mother Ganges. Let us touch her and we shall be cleansed." So they went into the room where the Rání was asleep with the Rája. The four of them jumped on her, and her screams woke her husband. He had them put under guard. Next morning he heard them, and finding that they were only fools, laughed and dismissed them with a present.

They hired a bullock cart to take home what they had got. On the way the cart began to creak, and the physician said: "I am sure that the wheels are sick." So he felt the axle-box, and finding it hot, said: "This is in strong fever. I must cauterise it."

He applied a hot iron, and the cart and its contents were burnt to ashes. The Rája heard of this, and admiring the skill of the physician, gave them more presents and sent the four fools home in charge of his servants.

* A folktale told by Pandit Rámgharib Chaubé.

† Speak ! speak !

‡ The bitter leaves of the *aziderachta Indica.*

§ *Dauná.*

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457. **How Shekh Chilli went to market.***—Once upon a time Shekh Chilli said to his mother:

"I have not eaten meat for many days. Give me money, and I will go to the market for meat, onions and turmeric."

When he got the money, he went off to the butcher's shop and bought some meat. As he was carrying it along, a kite swooped down and carried off a piece. When he saw this, Shekh Chilli threw the rest on the road and said:—"O kite! sister of my mother! † take the rest of the meat to my mother. Tell her to wash it, and say I will be back in a moment with the onions and spice." In a moment the kite carried it all off.

Shekh Chilli came home, and his mother asked to see what he had bought.

"Here are the onions and spice all right. The meat I gave your sister, the kite, to take home."

His mother said:—"You are a fool."

And this was the last time the Shekh was trusted to go marketing.

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458. **The Fool and the Jamun Fruit.**‡—A man once gave a foolish friend of his some *jamun* fruits,§ which pleased him much. Next day he thought he would look for some for himself, as his friend told him that they were found under a tree. He searched long in vain, and at last he came across a lot of dung beetles.|| He began to crunch them, and when they crackled in his mouth, he said:—"You may say *chen* or *men*, but I shall eat you all the same." And eat them he did.

* Told by Ali Sajjad, Registrar of Hallia, Mirzapur District: recorded by Pandit Rámgharíb Chaubé.

† *Mausi*, a term of endearment.

‡ A folktale told by Rahim Bakhsh, weaver, of Mirzapur: recorded by Pandit Rámgharíb Chaubé.

§ The *jámun* is the *Eugenia jambolana*, or black plum. The fruit is sub-acid and astringent, and generally eaten with a little salt.

|| The *gobraurá*, which is something like a *jamun* in appearance.

MISCELLANEA.

459. **The Jackal's Wedding.**—In reply to the Query No. 402, Vol. III, I may say that the people in the eastern districts of North-Western Provinces, especially in Gorakhpur, Basti, Azamgarh, etc., call a bright sunny day with showers "The Jackal's Wedding." The reason of this is that to the mind of an average Hindu, it is an unexplainable wonder, and so this is compared to the wedding of the jackal which, if it ever take place, will be as great a wonder.—*Rámgharib Chaubé.*

460. **Fight between Salabat Jang and Amar Sinh.**—The following versified account of a fight between Amar Sinh and Salábat Jang has been recorded from the lips of a Muhammadan Bhánt, of Bhantpurá, Mirzápúr. Amar Sinh is said to have been a Bábu of Jagdispúr, and Salábat Jang, a Nawáb of Badáun :—

"*Tópain pukárí, machí bhír bhári, bhamakká Baghelá bhujabbar Sudhári;*
Rakat kó atári, ghanai Súr márí, chakattá bachai rain kó de kewari;
Ran ké garaj kai giré khán Salábat bhai Rúm Shámá lagí gháw kári;
Dekhat men phaturat sunó ran mén áisó amar ke kamar mén Qahar ki katári."

II.

"*Badáún se áyó qatal rund mundai, qatal ké jé jhundai wahi jo chatári;*
Amar Sinh tarpá, Mahipál darpá, Salábat jo saraká jo kharki katári;
Diyé tóp kundan, bachat náhin sundan hai jwán bhudhar lagi gháwā kári;
Dékhat mén phaturat sunó ran mén aisó amar ke kamar mén qahar ki katári."

III.

"*Jab tén Salábat Khán rós hóké báten karain máro dhai panjar, karéjé jái karki;*
Dilli pádsháhi jo chalan cháhain chalabé ki gájain Gaj Sinh tún to báten karai barki;
Parhain Banwári Rái tahán ké takht bích pharaki pharak lóth lóthan latki.
Hiyá ki saráhón ki saráhón kulá ráwaró ki kar ki saréhón ki sarahón jamghat ki."

"The General cried aloud, a great crowd assembled, Baghelá grew hot and put his arms aright. There became a mound of blood, because many a brave man was slain. The grass even was saved only when it was kept within doors and the gates were shut up. Roaring, Salábat Khán rushed to fight. There ensued a great fight. Blows heavy began to be exchanged. In sight a common man, but in fight, hear me, o people! Amar gives a fatal stab.

II.

He came (Salábat) from Badáun slaying and slaughtering, and wounding crowds of human beings. Amar Singh, the master of the world, came roaring in, and then Salábat fled, hearing the clash of arms. He had put on a military cap which he could not save from the trunks of elephants. Though he was a man like a mountain, yet he received a mortal wound. In sight a common man, but in fight, hear me, o people, Amar gives a fatal stab."

III.

"While Salábat Khán was talking angrily, Amar wounded his heart with his lion's claw. While he had a mind to go to Dilli, the capital of the Empire, boasting of his power, Amar laid him low, and said that in Dilli, if he said so, dead bodies upon dead bodies would fall upon one another. Bunwári Rái says:—'May I praise your heart or your family, or your hand, or may I praise the fight?'"—*W. Crooke.*

461. **Oudh Muhammadans—Colours of Women's Clothes.**—A widow in Oudh, whatever may be her age, is not allowed among the respectable families of Muhammadans to use a coloured wrapper (dopatta). They are also forbidden to choose any colour for their drawers (*paijama*), except black and green. Married women, in the lifetime of their husbands, cannot use white *dopattas* or black or white trousers.—*Aziz-ud-din Ahmad.*

462. **Etymology—Quaint derivations.**—An amusing chapter might be made out of the curious mistakes of early travellers about the meanings of the strange words with which they met. Books about India would furnish many choice specimens. There is, of course, the classical one, I think it is in the glossary to one of J. Zephaniah Holwell's books (he of Black Hole fame and quondam "zamindár" of Calcutta), which explains *Begam*, a lady (the feminine of the Turkish *Beg*, a lord) as coming from *Be*, without, *Gham*, grief! I have just come across another almost as good, and it reminds me of the lady I once knew, who persistently called native ladies *pardah-machines*, instead of *pardah-nashin.*

The instance I refer to is to be found in a note on p. 313, Vol. II of "Affaires de l'Inde" (Londres et Paris, 1788). It is a translation from the English (the original apparently being Warren Hastings' review of his administration), which is attributed by L. Langlés ("Monuments de l'Hindostan," 1821) to a M. de la Montague. At the end is a "Precís Historique sur les Mahrattes," translated by L. Langlès from a monograph in Persian by one Hamid-ud-din, who went to Poonah with Colonel Upton (that is, in 1775, *see* Grant Duff, Bombay Reprint, p. 390). On page 313 the text has: "Prostitution is very common in this country," to which is appended a note as follows:—"The Persian words that we render by *prostitution* are *perdeh-farouchy* (pardah-faroshi), that is to say, 'The sale of the curtain' or 'of the veil.' A little acquaintance with oriental manners is enough to make us penetrate the sense of this metaphor."

Of course, it is not *pardah*, a curtain, but *bardah*, a slave, and the expression refers to the sale of slaves and minors. Possibly they would be sold for purposes of prostitution, but the words had nothing to do with a traffic in men's wives or with their domestic honour.—*W. Irvine.*

463. **Hindu Women—Use of Gold Jewelry.**—Hindú ladies, as a rule, do not wear golden jewels on their feet, believing that the use of them might bring misfortune. They look upon gold as something very sacred, which should not come in contact with their feet. I do not think the Muhammadan ladies, even of the highest type, are exceptions to the rule. A Muhammadan gentleman on being asked why he allowed the superstition in his zanána, very wisely remarked that "it cost him little and saved much."—*M. M. Hasan.*

4. **Opium—Poppy grown before British Rule.**—It is to be a fixed belief with many people that, in some or other, the British Government first introduced the vation of the poppy into India. As a piece of ence to the contrary, I append an extract from the *kirah-i-Salátín-i-Chaghtaiyah* of Muhammad Hádí, iwar Khán. He accompanied the army of Bahádur ih, when that Emperor marched from Agrah *viâ* ner to the Dakhin. The entry for the 2nd Zu, l Hajj, 9 H. (23rd February, 1708), the day that the Emperor ..rched from Mairtha, a place in the Jodhpur State, est of Ajmer, is as follows:—"The blessed tents were up on the edge of numerous fields of poppy; and this march plain and desert were full of variegated wild flowers (*lálah*) of many kinds, and the eyes of the beholder received delight."—*W. Irvine.*

465. **"Going through the Golden Cow."**—The Maharaja of Travancore, a Native State in the extreme South of India, has just completed the second and last of the costly ceremonies known as "going through the golden cow," which he has to perform in order to rank more or less on the same footing as a Brahmán—his original caste being that of Sudra. The first of these ceremonies is known as the *Thulapurusha danam*—Sanskrit *Thula*, scales; *purusha*, man; and *danam*, gift of a religious character. The ceremony consists in the Maharaja entering the scales against an equal weight of gold coins, which are afterwards distributed among Bráhmans. The required quantity of gold is obtained, and, after being purified according to Brahmánical rites, is coined into a number of pieces of different sizes. The next process is the construction of a pair of ornamental scales, sufficiently large for the purpose. On the appointed day the Maharaja, accompanied by Bráhmans from all parts of South India, proceeds to the Central Pagoda at Trevandrum, his capital. After the due ceremonies have been performed, the Rája seats himself on one of the scales, while the gold coins are heaped up on the other, till it rests on the ground, and the scale with the Rája is raised into the air. The golden coins are now distributed among Brahmáns according to their degree, and a few are reserved for European officials and friends of the Rája. The ceremony does not take long to describe, but in practice, with its concomitants, it occupies a week, during which time the Brahmáns are feasted.

The second ceremony is known as the *Hirannya* *..am*—Sanskrit *Hirannya*, gold; and *Garbham* womb d constitutes the process known as going through the golden cow. A large golden vessel is constructed, ten feet in height and eight feet in circumference.

This vessel is half filled with water, mixed with the various products of the cow, and Brahmans perform the prescribed rites over it. The Maharaja next enters the vessels by means of a specially constructed ornamental ladder. The cover is then put on, and the Rája immerses himself five times in the contained liquid, while the Bráhmans keep up a chanted accompaniment of prayers and Vedic hymns. This portion of the ceremony lasts about ten minutes, after which time the Maharaja emerges from the vessel and prostrates himself before the image of the deity of the Travancore Kings. The high riest now places the crown of Travancore on the Rája's ead, and after this he is considered to have rendered nself holy by having passed through the golden cow. e previous ceremony of being weighed against gold mply fitted him for performing the more exalted and e costly ceremony of going through the golden cow.

he cost of these curious ceremonies is very great; quite apart from the actual value of the gold, much expenditure is incurred in feasting the vast concourse of Bráhmans who assemble in Trevandrum on these occasions. From time immemorial, however, the Rájas of Travancore have performed these ceremonies, and any omission on their part to do so would be regarded as an offence against the traditions of the country, which is a very stronghold of Hindú superstition. Nevertheless, even in Travancore some symptoms of a free public opinion are beginning to be discernible: for it is said that the Nairs, who form the bulk of the population, and being Sudras by caste, benefit in no wise by these rites, are venturing to protest that these ceremonies should either be done away with altogether, or at any rate that the expenditure incurred for them should be considerably curtailed.—*Pioneer.*

466. **A Song to the Cuckoo.***—

Koili mith boliyá jáy baithi semi ke larangiyá.
Lebe re koili dál chaurawá chhor debe semi kai larangiyá.
Koil mith boliya.
Tohi debe koili háth kai mundariyá auro gale kai hár re.
Chhor debe semi kai larangiyá.
Koil mith boliyá.
Ág lagáon tore háth kai mundariyá samundar baháon tor hár.
Náhin chhoron semi kai larangiyá.
Koil mith boliyá.
Tohin debon koili lahuri nandiyá chhor debe semi kai larangiya.
Etani boliyá boli he na páwai chhor dihalesi semi kai laráng iyá.
Koil mith boliyá.

The sweet-tongued cuckoo went and perched on the creeper.
"O cuckoo, take pulse and rice, and quit the creeper. O sweet-tongued cuckoo."
"I will set fire to your rice and pulse. I will not quit the creeper."
"O cuckoo, I will give you a finger-ring and a garland of gems. Quit the creeper. O sweet-tongued cuckoo."
"I shall set fire to the ring and throw your garland of gems into the sea. I shall not quit the creeper."
"O sweet-tongued cuckoo, I will give you my husband's younger sister, but quit the creeper."
These words had hardly been spoken when the cuckoo quitted the creeper.—*Rámgharíb Chaubé.*

[* Sung by Akbar Sháh Manjhi, Manbasá, Dudhi Estate, Mirzapur District.]

467. **Barren Women.**—Barren women have a curious belief about the part of the garment covering the breast of a woman with children. They believe that if they tear a piece of it and swallow it immediately, it will cause them to conceive. The woman with children, however, regards it as an ill omen for herself, and will not allow it to be done if she can prevent it.—*Rámgharíb Chaubé.*

468. **Faizabad—The Hanumangarhi or Monkey Temple.**—When Rám Chandra returned from the conquest of Lanka (Ceylon) and occupied the fortress of Ajudhya, he assigned to his various Generals their respective posts, giving to the much-trusted Hanumán the command of the tower at the main entrance thenceforth named Hanumán Chaura. This command Hanumán is said to have retained until the Ajudhya of those days was conveyed away to heaven. It is affirmed that up to

* Told by Iswari Sunár, of Mirzapur.

Mansúr Ali Khán's time, offerings to Hanumán of flowers, red-lead, etc., were made at the foot of a glorious old tamarind tree known by the name of Rám Chaura. On a certain occasion this Nawáb was seized with a severe illness, which was, it was thought, cured by the prayers of Abhai Rám, the chief of the then mendicants of Ajudhya, and this secured for the latter Mansúr Ali Khán's good offices and gratitude. Hanumán is said to have appeared subsequently to Abhai Rám in a vision, and to have desired him to build a temple at Rám Chaura, and this he accordingly did. Such was the comparatively recent origin of the Hanumángarhi as we see it, to which many additions and repairs have been subsequently made. The successor of Abhai Rám have been the Mahants Jagarnáth Dás, Gopál Dás, Mangal Dás, Awadh Rám, Balrám Dás.—*Settlement Report, p.* 230, *sq.*

469. **Palamau—The Brijiyas—Sun and Moon Worship.**—I am not quite sure, but seem inclined to think that the Brijiyas in some form worship both the Sun and Moon. I have some recollection that one of the tribe mentioned to me on one occasion some rite or ceremony performed in honour of these luminaries, but I have mislaid my notes. The whole tribe are very strict as to the morality of both sexes with reference to other tribes. Any woman found connecting herself with the males of an alien tribe is at once outcasted, and so with the males. Among themselves the young people of both sexes are allowed great liberties, and no enquiries are made as to any flirtations which may go on between them, unless a young woman shows signs of being about to become a mother, when she is called upon to name the young fellow on whom she has set her affections, and the scandal is hushed up by an immediate marriage.—*Mr. C. R. Forbes' Report, p.* 43.

470. **Sikh Priests—a Singular Vow.**—At Ráwal Pindi we had a visit from the Government officers, among others, from a Sikh priest or Bedi, who had taken the singular vow never to repeat three or four words without the name of Vishnu. His conversation was therefore most remarkable; for on all subjects and in all answers he so interlarded the words "Vishnu, Vishnu," that I could not suppress a smile. This personage presented me with a purse of Rs. 200: but it appeared to come from Vishnu and not from the Mahárája Ranjít Singh.—*Barnes: Bokhara, I, p.* 69, *sq.*

471. **Gurgaon—The Shah Chokha Fair: Elopements.**—In the Ferozpur Tahsíl there is a large gathering of Meos at the village of Khori Sháh Chokha on the 1st to the 7th Jamád-i-Ulawwal. The object of the pilgrimage is the tomb of the Saint Sháh Chokha. Formerly this fair used to be a great place for elopements, it being held a sufficient answer from a man, who left the fair with another Meo's wife, to say that Sháh Chokha had given her to him.—*Mr. F. C. Channing, Settlement Report, p.* 38.

472. **North-Western Provinces—A Beggar's Song.**—

Náth na laihón teri utarái.
Pad ke chhuat pakhán ukat hain uri jaihain méri káth ki nái.
Le kathará maláhin dhái charanan lél pakhári.
Nadi nár ke tum utraiya Vaitarni ke tum raghurái.
Kahat Kabír suno bhai sádhó—náth bina ko pár lagái.

Master, I will not take the toll. Touching your feet the stones fly, and I am therefore afraid lest my wooden boat may also take wings. Then the boatman's wife rushed from the house with water in a wooden vessel and washed (Rám's) feet. (She said) I help pe[illegible] cross rivers and streams, but you help them to cr[illegible] river of hell. Kabir says: "O Saint listen, with[illegible] Lord who shall help us to reach the shore!"—[illegible] *Rámgharíb Chaubé.*

473. **Shah Safi, the Saint of Safipur, Unao dis**[illegible] The commandant of Khairábád gave orders to hi[illegible] vants to cut down some trees which stood inconve[illegible] near his camp. They were five *bel* trees, and w[illegible] sole property and means of livelihood possesse[illegible] widow woman of the place. After trying in v[illegible] excite the commandant's companion, she went [illegible] Saint Shekh Saad, who was himself the pupil of [illegible] Shah, the famous saint who induced the Muham[illegible] to colonise the town of Lucknow. Shah Safi live[illegible] 1470—1530 *A.D.* The saint regretted to that he h[illegible] the power to assist the widow, but told her to [illegible] Shah Safi, who perhaps might do it. When s[illegible] told her story to the Saint, he took from his mo[illegible] quid of *pán* leaf which he was chewing, and said: [illegible] this and fasten it to an arrow and throw it at the commandant's house, or at any other object you like, and whatever it strikes will be immediately destroyed." T[illegible] commandant heard this, and in great alarm ca[illegible] prostrated himself before the Saint, and made [illegible] presents to the widow, and obtained her forgi[illegible] She said, however, that she should like to see th[illegible] of the charm: so she shot it at the mound which [illegible] near Khairábád. The moment the arrow struc[illegible] mound was engulphed in the bowels of the ear[illegible] in its place appeared a deep pit which was fille[illegible] water, and is called "Safi's *Lake Safi gadha* [illegible] *Ságar* to this day.—*Chronicles of Unao, p.* 91, *sq.*

474. **Bombay Bhils—Marriage by Capture.**—[illegible] the Korwas one of the most degraded Dravidian [illegible] of the Vindhyan range marriage by capture regular[illegible] prevails. It is also found among the Bhils of C[illegible] where, according to a writer in the *Bombay G*[illegible] (V. 366) at the Posina fair, if a Bhil without bein[illegible] succeeds in taking the woman he wants to marry [illegible] the river, the parents of both agree to the marria[illegible] he his found out before he reaches the other sid[illegible] severely punished by the girl's father.—*W. Crooke*

475. **The Lala and the Mahajan.***—There was [illegible] Mahájan who was great friends with a Káyasth, a[illegible] the Mahájan was going to marry his daughter, he as[illegible] friend to help him. The Lala agreed, and the Maháj[illegible] him a camel with thirty *mans* of wheat and asked hi[illegible] it ground for him. The Lala was hard up at the t[illegible] he used the wheat himself. Some time after the [illegible] jan sent a man to fetch the flour. When the [illegible] him, he said: "Sit down for a little and let me [illegible] the account." So he sat down with a bottle of wi[illegible] drank a glass. Then he wrote down "*Das man chokaram.*" "Ten *mans* husks and bran." H[illegible] another glass and wrote: "*Das man bhusi b*[illegible] "Ten *mans* chaff and refuse." He took a thir[illegible] and wrote: "*Das man jánt ke dánt men atak*[illegible] "Ten *mans* got stuck in the teeth of the gri[illegible] He drank a fourth cup and wrote:—"*Unt aur pisái men gaye.*" "The camel and the pack wen[illegible] the grinding."

He went off with his account-book to the Mahá[illegible] who laughed and said, "Get out, you rogue."

* Told by Iswari Sunár, of Mirzapur.